

Taking the Initiative:
The Role of Drama in Pupil/Teacher Talk

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Words! Theywl move things you know theywl do things. Theywl
fetch. Put a name on some thing and youre beckoning.

R. Hoban (1982) Riddley Walker.

For D. H. The work goes on.

ABSTRACT

The study takes as its focus the techniques of Drama-in-Education as developed by Dorothy Heathcote and analyses the classroom discourse produced by teachers and pupils when they are engaged in unscripted 'In-role' drama.

The study asserts that the specific spoken genre produced by the framed discourse of Drama alters the semiotic context of the classroom in such a way that the language interactions of both pupils and teachers differ from the commonly accepted "recitation" pattern of much classroom discourse.

The drama discourse was examined from the following perspectives;

1. The data was classified in terms of M.A.K. Halliday's Systemic Linguistics in order to establish the basis of a specific spoken genre for 'In-role' drama.

2. The data was then statistically compared, with the aid of a specifically developed computer based classification system, to a large sample of non-drama classroom discourse (The Primary Language Survey 1980-81).

The research findings showed that 'In-role' drama is some 20% more

about societal concerns and correspondingly less about material facts than is traditional classroom discourse.

The study also showed that the use of drama techniques enabled teachers to shift the focus of communication from centrally controlled participant structures to a more flexible context, which in turn allowed a greater range of classroom verbal initiatives on the part of the pupils.

A central issue that emerged from the data was the degree to which cognitive and affective responses are inseparable in the intellectual development of primary school pupils. The language of the drama genre was seen to combine these elements in a way that is absent in most classrooms.

It is claimed that expressive language, especially in the explorations of interpersonal power and authority which were a characteristic of the more open discourse of the drama frame, enabled pupils to move into higher order areas of abstraction and language competency.

It is recommended that the inclusion of Drama-in-Education strategies within the primary syllabus would go some way to redressing the imbalance in what is seen as an overly positivistic curriculum. It is further argued that 'In-role' drama provides a powerful alternative teaching/learning strategy to the "recitation" methodology still prevalent in many primary schools.

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INTRODUCTION

I have struggled to perfect techniques which allow my classes opportunities to stumble upon authenticity in their work and to be able both to experience and reflect upon their experience at the same time; simultaneously to understand their journey while being both the cause and the medium of the work

Dorothy Heathcote, 1978. From the Particular to the Universal.

General Purpose of the Study

The study and theoretical considerations reported in the following chapters have attempted to contribute towards providing empirically based information on the nature of Drama-In-Education within the classroom environment.

Specifically, it takes the Drama techniques of Dorothy Heathcote, evolved and refined over a lifetime of dedicated teaching and action-research as a basis for examining the sort of discourse that occurs in the interaction between teachers and pupils when they are engaged in unscripted "In-role" drama in the classroom. It attempts to determine if the discourse of drama is different in content to that of non-drama interaction. It is further concerned with the relationship between the classroom semiotic context and the language genres that are generated within it. Finally the concepts of increased pupil initiative and autonomy in their own learning are considered by the study.

The language that is used within the drama is used as an index to measure, somewhat obliquely, the nature of the interaction that is occurring. To this end the sociolinguistic theories of M.A.K. Halliday as expressed in his exploration of Functional Grammar are applied to the collected Drama data to provide a basis for analysis. A further statistical comparison of the language of Non-Drama classrooms and Drama classrooms was evolved from the work of Graham Little (1983) and the methodology employed in the Tasmanian Primary Language Survey (1980-81).

Working Assumptions

To make explicit the assumptions underlying this examination of language use within Drama-in-Education is to espouse an ideological stance concerning the nature of language.

This is to assert that the central function of language for the individual is the ordering of experience. Language is therefore seen in this study as the primary resource by which individuals construct information about the world around them.

Language is of course used to communicate with others and this function is the focus of the study. But first of all it is used by the individual to construct the meanings that are to be communicated. This sociolinguistic process usually, and almost always in the classroom,

involves several participants. The meanings that are created are basically shaped by the context and the patterns of interaction in which the teacher and pupils engage.

So the study is concerned with expressing a sociolinguistic theory of mind. Language is seen both as a resource by which individuals, in this case teachers and pupils, construct meanings of the world, as well as a symbolic system with which they make sense of their surroundings and communicate these meanings to others.

It is a commonly accepted view since Whorf (1956) that perceptions of reality are intimately bound up with the language used to express them, and it is in this sense that language can be thought of as central in constructing the world view of the user.

For the purpose of the study, language is seen as at one and the same time;

- a part of reality
- an account of reality
- an image of reality

(Halliday, 1985b)

This is a view that runs from Malinowski's (1923) "context of situation" to Halliday's (1985a) "social semiotic". As construed here in educational terms, the study is concerned with the fact that as language is learned in use, the teacher's aim is to foster the pupils' maximum

involvement and participation in the process of classroom discourse. This is in order to allow the pupils to take some control over the account of reality they are surrounded by and consequently become more autonomous learners. Pupil language initiatives are considered to be of value as they widen the 'participant structures' (Edwards and Furlong, 1978. p15) available to pupils and encourage them to take control of their own learning.

The study is also concerned with the need to see spoken language in terms of patterns of behaviour, of individuals constructing meanings through specific kinds of discourse or language "genres" that can be mastered.

In sociolinguistic terms "genre" is usually taken to mean organised discourse recognised by the culture as a separate form such as play, argument, narrative and so on (Ervin -Tripp, Mitchell Kernan, 1977).

However, I wish to extend this useful concept to more specifically definable spoken text constructions within one area. That is, to examine 'In-role' drama discourse as one form of the different language genres that operate inside the more widely defined area of Education. That such a dimension of variation between genres within an area of organised discourse exists has been noted before (Ervin-Tripp, 1977) but rarely dealt with as specifically definable forms.

Garvey (1984) is one who mentions the personal function of talk

within the genre of "play" and compares it with the heuristic and imaginative uses of language which are considered to exhibit different generic structures.

However, it is Halliday and Hasan (1985) who have fully developed the concept of genre as a particular pattern or overall structure within a text. This allows discourse to be viewed as a representation of a type of context rather than just the random collection of semantic elements in one specific situation.

Two general kinds of meanings are seen as necessary in the production of a text.

Firstly there are those meanings that are relevant as components of the individual messages which exist within the genre.

Secondly there are those meanings that are relevant to the structuring of the overall message form of the texts within the genre (Halliday and Hasan, 1985).

So the term "genre" refers to any staged and culturally purposive activity leading to the creation of a text which has a set of verbal structures in common with a definable specification for the activity .

This viewpoint implies that there is a close relationship between text and context and follows the line of Hymes (1967) and Cazden (1972) in describing the "context of situation" as partially determining the structure of a text.

As already noted the term "context" goes back to Firth (1935) and ultimately to Malinowski (1923) and is central to the way drama can be interpreted and understood within the realm of the classroom. It is used here to indicate that language is never random and never unstructured because the context in which it occurs exerts an influence over the form it takes. It is this overall pattern or "context" in which language is used that enables the specific functions of "In-role" drama language to be foregrounded in the drama research sample.

Of central interest in the study is the development of particular discourse patterns that operate within drama and which appear to interact with the social context of the classroom, especially in terms of pupils' language initiatives when involved in 'In-role' dramatic discourse with the teacher. This concept became the focus for the investigation of the drama texts collected in the research sample.

So a central concern of the study is; can 'In-role' drama interaction be seen as producing a specific language genre? If this is so, does this genre allow a different form of verbal interaction to occur between teacher and pupils? Even further, does this genre therefore encourage a different range of teaching strategies and ultimately a different form of learning to take place?

The Chapter Organisation

The order of the following chapters begins by tracing a concern with wider theoretical issues to an increasingly closer inspection of individual texts. Chapter Two covers the rather limited research in this particular field and serves to highlight the lack of an adequate theoretical methodology to deal with the complexities of drama discourse.

Chapters Three and Four outline the difficulties in obtaining the research sample. The advantages and problems associated with video recording material are discussed. Chapter Five describes the form of analysis used on the data and goes into some detail to explain the computer assisted technique that was evolved to deal with the large amount of data the video-tape and audio-tape sample produced.

Chapter Six describes the collected data in detail and examines a range of individual texts to provide examples. Chapter Seven looks at a specific text in relation to systemic grammar and provides a theoretical basis in sociolinguistic terms for the analysis of the drama sample.

Chapter Eight provides the corresponding theoretical basis for the Drama technique itself and attempts to explain the central features of "In-role" drama. Chapter Nine draws the theoretical considerations of sociolinguistics and Drama together. This chapter makes a case for the establishment of a specific Drama genre. Chapter Ten looks in detail at a group of drama and non-drama texts and attempts to isolate some of the specific differences between the two types of discourse. Chapter Eleven

attempts to establish the boundaries of the genre of "In-role" drama, while Chapter Twelve concludes with a statistical comparison of both the Drama sample and the Non-drama sample. Chapter Thirteen provides a summary and conclusion concerning the research findings.

Acknowledgement of the participants.

This study would not have been possible without the willing co-operation and support of the teachers who were prepared to have their work video-taped, audio-taped, analysed and dissected. It shows a remarkable generosity of spirit and a belief in their own professional worth as educators that was not misplaced. A special acknowledgement must be made to Graham Little and Les Farnell, for their aid in establishing the computer based analysis procedure, without which I would have drowned in a sea of data. It is hoped that the results of this study will have some impact on the way drama is perceived by those planning curriculum and so indirectly be of benefit to those teachers and pupils who participated in it.

PREVIOUS RESEARCH

Drama is more difficult than the other arts to reflect upon or contemplate in the classroom because the product-the drama itself-cannot be held up and looked at as can a painting, sculpture or poem. By the time the participants are reflecting on it, the drama has vanished into air.

B.J. Wagner, 1976. Dorothy Heathcote Drama as a Learning Medium p.78

As this study attempts to examine two disparate and still evolving areas of educational concern the research survey will concentrate on the area of overlap, where both language and drama are considered in the classroom context

This area has not received much attention in the past because as it has been pointed out, the language that is produced is "likely to be difficult to analyse and compare with any established model" (Sinclair and Brazil 1982). Yet as the Bullock Report (1975) points out,

***Drama** has an obvious and substantial contribution to make to the development of children's language and its possibilities in this respect have yet to be fully explored [p.156]*

An early but useful consideration of drama and language was made by the Drama in English Teaching Study Group of the Dartmouth Conference (Barnes, et al. 1966).

Drama was seen as differing from other classroom talk in three ways,

1. Movement and gesture play a larger part in the expression of meaning.
2. groupwork on improvisation needs deliberate and conscious collaboration.
3. The narrative framework provides a unity that enables action to take on symbolic status.

Subsequent papers in this set included "From Dialogue to other forms of Discourse" and a chapter on teaching discourse by dramatic methods by Moffett entitled "Drama: What is Happening "

Many journal articles (Verriour 1985, Fleming 1982, Chilver 1982 Carroll 1978) sense the value of such a synthesis yet they remain at the level of exemplifying or anecdotal reporting .

One exception to this is the report of the Drama and Language Research Project (Schaffner 1984) which looked at the language of primary school children involved in drama in a sufficiently large sample to offer some conclusions . These were,

1. Drama provides opportunities for children to use language for a wider variety of purposes than otherwise occur in the classroom.
2. Drama provides valuable opportunities for expressive language.
3. Evidence from expressive language indicates that thought and

feelings are inseparable in intellectual development.

4. Expressive language occurs most frequently in reflective discussion.
5. Drama puts back the human content into the curriculum.
6. Children recognise drama as a powerful learning medium.
7. Drama helps children to understand that language is a powerful tool.

However this survey, by far the best in the field, looked only at the language used by the pupils in the drama and not at how they managed to negotiate this feat in the classroom, which in sociolinguistic terms has been seen as a fairly restricted environment offering a limited range of language options for the participants.(Sinclair and Brazil 1982) , (Edwards and Furlong 1978). As Fleming points out, (1985) what is missing in this research report is an actual discursive analysis of extracts of the discourse using the criteria given.

It would seem valuable then to focus on the sort of language negotiations that occur between pupils and teachers in drama and compare these with the range that occurs in other curriculum areas.

Lunz (1974) used role-taking strategies to study the influence of drama on communication effectiveness of 7th grade students. Results revealed that the experimental group communicated significantly better on

a researcher devised language task with their teachers .

An empirical study by deCoursey-Wernette (1977) assessed Drama in Education (human focus drama) based on Bolton's and Heathcote's approach. The study had two aspects. The first consisted of subjective assessments by children of their experiences in a children's drama workshop. The resultant findings were that children felt drama had led to "increased responsibility, co-operation, commitment to quality drama, willingness to speak and act in drama, ability to take turns and ability to express the ideas of different groups of characters." The second aspect of the study was a post-test only design, with two randomly assigned classes of 6th and 7th grade children learning social studies, one with drama one without, for a period of eight weeks. At the end of the period the children were tested on knowledge of social studies material, as well as measures of self esteem and empathy. There was little significant difference between classes on any of these measures.

Fines (1979) suggests that teaching specific historical content by means of drama may inhibit the teacher's freedom to concentrate on the dramatic interaction. Other less objective studies based on observations of drama teachers working with students, (Bray 1976 and Hunt 1976) make claims for the value of drama in language development and social skills.

Stewig and Young (1978) and Stewig and McKee (1979) investigated the results of 20 sessions of drama (creative dramatics) on oral language

use, first with 4th and 5th grades then replicated with 7th graders. They claim significant gains in syntactic measures and a possible relationship between language use and creative drama using films or books as stimuli for pre and post test storytelling tasks. However Stewig and Vail's [1983] replication with 7th grade produced equivocal results with both groups making significant gains. The authors claim several constraints, the major one being that less experienced teachers of drama were used in the later study. Nevertheless the study focusing on oral language found significant results favouring the drama treatment.

Youngers (1977) and Pappas (1979) examined the effects of drama (Creative Drama) on large samples of fourth and sixth graders respectively. Both studies were interested in language development but both produced equivocal results. Both studies used teachers with little experience or training in the area of drama and Youngers' use of an inappropriate measure (Semantics Features Test) for drama may have contributed to the inconclusive results.

A position paper by Furner (1980) attempted a synthesis of the functional language theories of J. Britton (1970) and M.A.K. Halliday (1978) in relation to drama in education. Both theories are equated by the researcher with the view that as they agree that text is influenced by context they are therefore compatible. This neglects to deal with the ritual use of language present in Halliday but not dealt with in Britton.

Nevertheless it makes the point that theories of language functions can enhance understanding of the linguistic opportunities inherent in dramatic situations .

Another article (Carroll 1980b.) discusses drama as a learning tool for children's language development. It applies James Britton's method of language classification to the construction of functional categories that operate within the framework of drama. In a larger study Carroll (1980a) examines children's drama discourse in terms of M.A.K. Halliday's Systemic Grammar. A sociolinguistic link is established between classroom talk and the drama context.

In a language and drama project Collins (1981) also observed the importance of talk in classroom drama. He claims that student's talk was seen by them as either development of vocal skills or pre-experience of social situations. Teacher talk emerged from this study as a dominant social control, expressed in the form of closed questions and instructions to students . Lack of a suitable measure to differentiate 'In-Role' drama from the normal classroom context may have contributed to these results.

A. Hargreaves (1979) documents in detail a middle school drama lesson from a Sociology of Education viewpoint. This emphasises the control strategies employed by the teachers when dealing with the class. It highlights the teacher coping strategies of policing pupil behaviour through control of talk and movement as well as considering the effects of

confrontation avoidance as an alternate coping strategy. The study outlines the effect this has on pupils and very convincingly specifies the displayed hierarchical power relationships between teachers and pupils. However as the teachers always remain outside the framework of the drama as spectators in this lesson, the crucial 'In-role' nature of the language interaction within the drama frame is not examined.

In a study of young children Pellegrini (1983) examined the extent to which their production of cohesive oral text varied as a function of listener status. Results supported the proposition that children's use of language register is affected by participants in the discourse. Additionally it was found that dramatic play appeared to be a context within which children learn to put meaning into words.

Elam (1980) attempts a comprehensive examination of theatre and drama in terms of semiotic theory. While making the point that reflexivity is central to scripted drama;

"In the absence of narrational guides, providing external description and 'world creating' propositions, the dramatic world has to be specified *from within* by means of references made to it by the individuals who constitute it ." (p.112)

he fails to make the connection that this also applies to unscripted Drama-in-Education. However it is argued that dramatic texts must be treated with a separate methodology, a 'dramatology' which is not merely an adaptation of narrative or literary poetics. This view is moving towards the concept of **Dramatic Genre** as put forward in this study.

THE PILOT STUDY

When children dramatize what do they have to be able to do ? Once teachers understand this they should be able to work more successfully in schools.

Material for Significance - Dorothy Heathcote 1980

Preparation

Previous research (Carroll 1980a) has shown that videotaped sessions of classroom interaction are capable of transcription and language analysis. Despite the limitation imposed by the camera bias and the directional quality of the sound, the context of situation can be clearly defined. Non-verbal interaction as well as non-specific references can be more easily explicated than is possible with audio tape recording.

Exophoric references such as "put this on top of that and move it over there" are capable of interpretation in a way not possible with audio-recordings or non-participant observation unless extensive contextual notes are kept.

For this reason videotaping was considered the most effective way of recording teacher/pupil interaction within drama classes. So as a further development of the use of videotaping of drama to analyse the discourse of teachers and pupils, it was decided to attempt to produce videotapes that would serve two functions;

1. They would provide the raw material for a substantial language analysis of the discourse of teachers and pupils engaged in drama.
2. They would be edited in such a way as to provide in-service material for teachers who wanted to learn some of the techniques of drama.

Permission was sought from the N.S.W. Department of Education (Australia) to undertake research within Government schools. This led to the offer of a research fund grant of \$1,600 from N.I.S.E.C. and the Department of Education for the production of a video tape that could be used for in-service work with teachers.

This offer was accepted as the cost of videotaping material for semi-professional use is extremely high. The cost of raw videotape for a single camera is approximately \$70 per hour. In most cases a single camera set up is inadequate to observe both teacher and pupils during the drama, so two cameras were used. This meant that the cost rose to \$140 per hour in raw tape alone. Other expenses included the cost of two cameramen, a sound recordist and access to editing facilities. This element of cost led to a restriction and concentration of the amount of time that could be spent on the drama. This meant it was not possible to focus on the more normal episodic nature of the drama over a longer time frame.

As a preliminary move to sensitize camera operators and sound recordists to the requirements of the classroom environment and to test the effectiveness of the technique, it was decided that the researcher

should teach a series of three drama lessons with year 5 classes, using Drama-In-Education techniques as a pilot study.

It was anticipated, somewhat ambitiously, that if they proved successful they could be used for in-service work to help introduce the new drama curriculum that was in the process of being developed within the state (N. S. W.) as well as helping refine the research methodology for the study. The lessons were taught, recorded and edited and the resultant video tapes called;

- a) Running a Restaurant
- b) Settling down to Drama
- c) Missing

After editing, they were put together as programmes with excerpts of teacher explanation between the episodes. A transcript of one of them (Running a Restaurant) is included as Appendix One.

It became increasingly obvious as the work progressed that there were two competing ideologies in operation, both of which needed to be considered in detail.

On the one hand the video team, pressed by costs and time pressures, was aiming very much for a marketable product in the shortest possible time.

On the other hand, the development of drama awareness among the pupils in any series of lessons required a long period of slow episodic work that often moved around in time and contained long stretches of methodical, seemingly unrelated activity.

This emphasis on process and non-sequential thinking in the service of the growing understanding of the pupils was at odds with the medium of television.

The product versus process dichotomy could not be resolved with the limited resources available to the researcher. After much discussion three video tapes were produced, but all three proved inadequate to meet the needs of either of the initial aims.

The tapes failed to provide an adequate basis of language analysis, partly because the two-camera set-up with lights and sound recordist that is necessary for commercial standard work, disrupted the class.

More seriously however, the need for a product forced the teacher into an overly directed form of drama activity. This has been called in the research "Teacher role-controlled Drama". Its characteristic form is the teacher in-role within the drama, exerting a high degree of influence on the activity by using language that is similar if not identical to the teacher's language of social control within the normal classroom context.

This was reflected in the finished videotapes and as they failed to provide high quality models for teachers to emulate, they were abandoned for that purpose although brief excerpts have been used to illustrate this kind of discourse within the study .

The chief difficulties with this approach are summed up in the following four points;

- 1) The intrusion of professional video recording equipment imposed constraints on the classroom context incompatible with normal

classroom teaching. This included two cameramen and bulky 3/4" camera recorders, one sound recordist and sound mixing deck as well as high intensity lighting.

2) The tight timetabling requirements of the school meant that time was always limited. The home class broke into streamed groups for maths and reading each day of the week, as well as having rigidly defined times for library, craft, sport and music.

The whole of the drama process had to be completed in one hour which included setting up and dismantling of equipment. This led to anxiety about the finished product rather than concern for the process of drama by the teacher.

3) The sense in which the video camera became an "audience" for the teacher that "assessed" the teaching, became very obvious. The pupils also responded to the presence of the video cameras, but tended to become less obviously performers the longer it was in the room.

4) The mixed motives of the teacher/researcher meant that there were overt teacher control strategies used to position the pupils in ways that benefited the camera, rather than the drama, ie: pupils were arranged so they were not backlit or arranged so they were facing a camera. Further than this the teacher used what has been termed 'Teacher role control' from within the drama to structure for storyline.

An analysis of the tapes' faults after they were finished concluded that the two artistic forms, video and drama, were very different in orientation. Video aims at a clear storyline, a linear form with minimal

ambiguity and a single overall message. Drama is situational and symbolic and it is only in retrospect that it could be seen to tell a story. As it unfolds, the individuals concerned in the action are identifying with the context in a way that contains a high degree of ambiguity. They are engaged in an exploratory attempt at group symbolism which is realised through the art form of drama. The creative nature of the activity is expressed in the structure of the discourse, which may satisfy the internal logic of the drama but appear disconnected to an outside observer.

In the light of the above results it was felt that there were many obstacles to overcome if video recording was to be the main means of data collection.

The product/process dichotomy has been considered in earlier work (Carroll 1980a) and so it was decided to separate the two functions initially considered into different tasks.

The first objective, the collection of an adequate sample of drama discourse, was considered of prime importance and consequently the semi-professional two camera video production unit was dropped in favour of a smaller, lighter single camera Beta format 'porta-pak' unit. This much cheaper (\$10 for three hour tape) format with built-in microphone, is much closer in concept to an audio cassette tape recording system. This proved to be more successful and the results encouraged its use as set out in the main study.

The major disadvantage of this system was the relatively poor quality of the images that were recorded due to the lack of control over

lighting within the environment. The quality of sound recording was also diminished, however because of the equipment's built-in directional microphone, it remained adequate for transcription purposes.

The second objective of producing professional in-service drama resource tapes was deferred until the data collection was complete, and total attention could be devoted to the project. This project was to include a semi-professional two camera system and entail the taping of a series of lessons over an extended period of time. A project team was formed and planning proceeded. However, this activity is outside the scope of the current study.

Consequently it was decided to combine the qualities of video recording with that of audio recording via cassette tape recorders to get the required number of samples for effective small group statistical comparison.

The video recording was to take place in close proximity to the researcher's place of residence in N.S.W. Australia, while the audio recording would occur in those schools where it was impracticable because of distance and time for recordings to take place. However, these schools were still within the N.S.W. government system and following the same curriculum models.

Revisions to study

As noted the pilot study produced some methodological difficulties in the chosen procedure. It was felt that despite the success of the single camera video taping it remained too slow to allow the

collection of an adequate sample. Therefore it was decided to continue collecting samples of discourse through video taping as well as augment this with a range of audio-cassette taped material to provide a viable statistical sample. The audio-taping of lessons was organised (See Appendix Two) and proved to be highly successful in capturing In-role discourse of both teachers and pupils. Why this was so has much to do with the structured whole class nature of the interactions and the specific genre structure of In-role drama. This aspect of the discourse is discussed in detail in Chapter Ten.

THE MAIN STUDY

Drama is concerned with the thoughts, words and actions which people are driven to use because they can do no other, and it is this which if carefully used in education, will release the energies of our children. This is the reason for putting the word drama on a timetable in a school curriculum.

Dorothy Heathcote, Drama as challenge. 1973.

In order to obtain a sufficiently large sample of teachers using Drama-in-Education techniques in a school system without a separate drama syllabus it was necessary to approach those teachers who were known to be involved in this area. These teachers were identified through their selection of Drama-in-Education as an area of work in a Post Graduate Diploma in Language in Primary Education.

The teachers had undertaken this external course at a College of Advanced Education, the researcher's place of work (see Appendix Three on the nature of the course). As all teachers were currently enrolled or had recently completed their Diplomas, it was possible to use the resources of the Division of External Studies to contact them, as well as provide a centralised mailing service. In addition to the above, all teachers were personally known to the researcher through teaching contacts at external residential schools during their course.

Thirty eight letters were sent out to teachers and followed up by

personal phone calls (see attached letter, Appendix Two).

The results of this request for data were as follows,

- Eight teachers were teaching inappropriate age groups that could not be changed or used in the survey.
- One teacher was teaching outside the country in Papua New Guinea.
- One teacher was working with adult handicapped students.
- One teacher was teaching a small class of low ability pupils.
- One teacher was on leave.
- One teacher had been deployed into inservice consultancy.

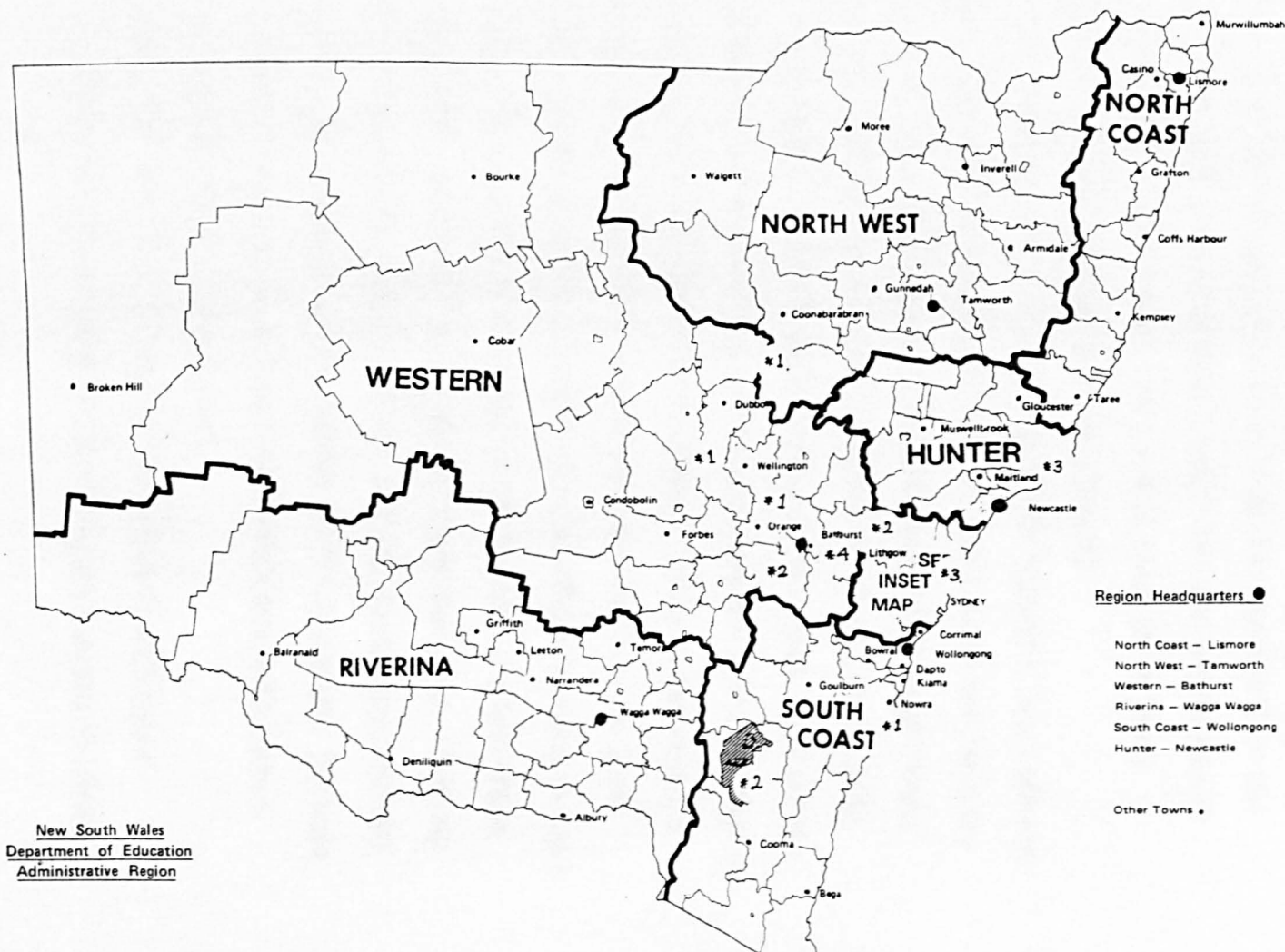
Twenty four teachers responded positively to the request for data, however four failed to return an audio tape for various reasons, despite extensive follow up. Nevertheless it is felt that this high percentage of returns reflects the personal nature of the contacts and the fact that the researcher was known to all participants.

The geographical distribution of teachers within the state who participated in the study was quite widespread with a concentration around the Central West of the State. Two teachers were working in Canberra, the nation's capital, and so were employed by the Federal Education system.

The Australian Capital Territory is a small Federal Territory surrounded by the larger state of N.S.W. and many of its teachers are drawn from the state system although the federal system is totally autonomous.

As can be seen by the map, (over page) teachers represented schools

Asterisks represents distribution of teachers who participated in research.
(See Appendix 3 for a description of the N.S.W. Educational System).



in country and city environments, as well as a range of occupations and lifestyles in a cross section of communities.

All teachers were experienced and had degree or degree status qualifications. They had all taught for more than five years within the state system. Part of the prerequisites of entry into the Post Graduate course is certification by the state system and at least three years teaching experience. Their average age was 32 years.

Data returned from the procedure sheet (see Appendix Two) showed the age range within the classes was from 8-11 years, with the majority being 10 years old. All classes were co-educational with no significant bias to either sex . Within the sample all classes consisted of 22 to 33 pupils with the exception of one class of 16 pupils in a small rural school.

The preferred model of the N.S.W. education system is for parallel or heterogeneous groupings within individual grades. In the larger schools this has led to parallel streaming of classes of pupils within the grade based on perceived similar ability. However, to facilitate learning in some subjects, notably Maths and Reading, this has further led to whole grade grouping and subdivision into ability groups for those subjects. Thus any pupil may have a home class and two subject classes, based on perceived ability and which may be taught by any teacher within the grade. Because of time constraints, this leads to a rather rigid timetable with closely specified times for streamed subject areas.

Sixty percent of the schools followed this pattern with some variations. In some schools, Language and Spelling were added as areas of

subject specialisation, and in others Sport and Physical Education were decided on from a list of options with various teachers from across the school acting as coaches.

The other teaching model in operation was the individual teacher per class system, with little interaction between the classes during lesson time. This more traditional system tended to operate in the smaller schools, where ability grouping was perceived as less of a problem. This single class model was also operating in composite classes of more than one grade level. Nevertheless the individual teacher classes maintained a roughly parallel structure if there were two classes in the grade.

However one 5/6 composite class proved to be the exception to the general parallel class selection system. This class was selected on perceived ability in Art and Music and seen as a "talented" class and accorded high status within the school.

The breakdown of grades is as follows,

- 3 Grade 4
- 4 Grade 4/5
- 3 Composite 4/5/6
- 8 Grade 5
- 2 Grade 5/6

The drama lessons taught by the teachers covered a wide range of topics or themes and reflected the teachers' programmes. In the N.S.W. Education Department the common practice is to thematically programme a unit of work for approximately five weeks. As there is a great range of

programme formats in use it is impossible to generalise from the information received back whether the drama lessons taught were one-off attempts or part of an integrated unit of work. The latter is more likely as the teachers in the sample were generally committed to this way of working. However, the lessons could be roughly classified as falling into a range of curriculum areas.

A clearly discernable theme was drama concerning people in need. This has been called Personal Development Drama and fits a classification of the current Primary Curriculum. Some fifteen percent of the drama was of this type, and was characteristically concerned with people who were lost or in trouble.

Topics Poor and Dispossessed.
 Mr. Riak - The Elderly.
 Steven Brown is Missing.

The curriculum aim seemed to be to sensitize children to the problems of unemployment, old age, family problems and other personal issues.

A second type of drama dealt with the natural environment, both animate and inanimate. It could loosely be defined as drama around the topic area of the Natural Sciences. Some twenty five percent of the drama was of this type.

Topics Sharks and shipwrecks
 Etymology - The Life Cycle of the Butterfly
 Bees - Running an Apiary

Bushfires - The Firefighter's Job

The Sea - Marine Biologists

A third type of drama was based on Literary Themes. This was more clearly the work of integrated programming and used drama lessons as part of literature based units of work. Some twenty five percent of the drama lessons were of this type.

Topics * The Vikings

Viking Dawn - H. Treece

* Children of War

The House of Sixty Fathers - M. De Jong

* Koalas

Caged or Free - Mt. Gravatt Reading Scheme

* Magic Box

Traditional Fairytales

* The Rats

The Pied Piper of Hamlyn

Obviously these lessons could fit into the other categories but the distinguishing feature seemed to be the direct link with the literature base.

The final collection of dramas was more difficult to classify, but seemed to be loosely in the area of the Social Sciences. They covered a diverse range of topics and were mainly of the problem solving sort. Some thirty five percent of the dramas were of this type.

<u>Topics</u>	Future archaeologists interpreting the past.
	Moving out West - White Colonisation of N.S.W.
	Tribal Celebration - Aboriginal Lifestyle.
	Coalmine - The Miner's Life.
	Holiday - Advertising and its Effects.
	Pirates - Adventure Fantasy.
	Transport - The spread of the railways.

The video taped material also fell into topic areas. The first one paralleled the audio sample of Personal Development Drama and was concerned with freedom and responsibility as well as people in need. Some twenty seven percent of the video drama was of this type.

<u>Topics</u>	Missing - Child/Parent Relationships.
	Mirni Dom - Control versus creativity in Art.
	Metro Media - Truth versus the law in journalism.

There was no division in the video taped material that corresponded to the natural science orientation of part of the audio material. However literary themes were evident in two dramas. This represented eighteen percent of the sample.

<u>Topics</u>	Project Ark - Use of the <u>Bible</u> as text
	Running a Restaurant
	<u>Halfway across the Galaxy and turn left</u> - R. Klein

A further classification of the video sample was that of the social sciences. This was similar to the audio sample in that some topics were duplicated. This can be explained by the loosely stratified arrangement of material treated in the social sciences curriculum throughout the state of N.S.W.

In the primary grades the structure is:

Grade 3 : The home environment

Grade 4 : The local environment and history

Grade 5 : The national environment and history

Grade 6 : The world

As much of the audio and video material was collected at the same time within the school year, it was clear that many teachers were treating roughly the same topics.

Topics : The Early Days - White colonisation of Australia.
 Discovering Ancient Central America.
 The Medieval World.

This constituted some twenty seven percent of the subsample.

A final classification was also noticable in the subsample. This consisted of two Fantasy or Science Fiction dramas which appeared to draw on the children's wider reading and television viewing. They were concerned with social and moral issues of people living harmoniously together.

Topics Machine Land - Out of control pollution

Zybons – Science fiction, judgement of Earth

These constituted some eighteen percent of the subsample. Four of the above dramas were taught by specialist drama teachers. Seven of the lessons (63%) were part of a longer series of video taped material. The typical format was 40-60 minutes of drama once a week, for 3-5 weeks, with the video tape running for approximately seventy five percent of the time.

The breakdown of grades for the subsample is as follows.

- 7 Grade 5 classes of parallel ability
 - 1 Grade 5 class as a subset of the three classes within the grade and selected on mathematical ability.
 - 2 Grade 4/5 classes
 - 1 Grade 5/6 class

All classes consisted of between 22-32 pupils and the age ranged from 9-11 years, with the majority being 10 years old.

This class size and age range are products of a large centralised Department of Education and an active teacher's union (The N.S.W. Teachers Federation) which places an upper limit on class sizes of 33 pupils. All classes were co-educational and parallel with the exception of the class based on mathematical ability. These children were graded on standardised tests for Mathematics and Reading and were taught in an unstreamed "home" class for all other activities.

The total sample consisted of material drawn from 31 audio and video sources to provide an adequate small scale group for analysis.

AN ANALYSIS OF DISCOURSE

.... the drama teacher needs to put words and spoken language to efficient use, to open feeling and understanding through language, to select language so that it comes as close as it may to being a vehicle of experience
Dorothy Heathcote -Training Needs for the Future, 1972.

The starting point for the analysis of the In-Role drama discourse of both teachers and pupils was the procedure followed by the primary language survey. As a measure of comparison at the first level of analysis meaning was considered in terms of content.

At a second level of analysis meaning was considered in terms of linguistic functions. This functional approach to the analysis of discourse was based on the work of M.A.K. Halliday and R. Hasan (1985).

In the Primary Language Survey further analysis looked at "Wording", that is, the arrangement of words chosen to serve meaning expressed as sentence structures. This was a numerical analysis looking at the number of words per phrase, per clause, per T-Unit and per sentence.

This approach was considered inappropriate for the needs of the drama sample for close textual analysis. Consequently, the comparison of meaning between samples was restricted to the analysis of content.

Meaning as Content

Content for the purpose of this study is defined as what is being

talked about in the discourse. It is the references to presumed reality as perceived by the interactants in the activity. However, it is not just the words themselves but the discourse and the total meaning this generates above the level of the clause and expressed in the text that is considered important.

The focus of the content analysis of the verbal material is the vocabulary in the sense of denotation of meaning. That is, it examines what aspects of reality the words, interpreted in context refer to.

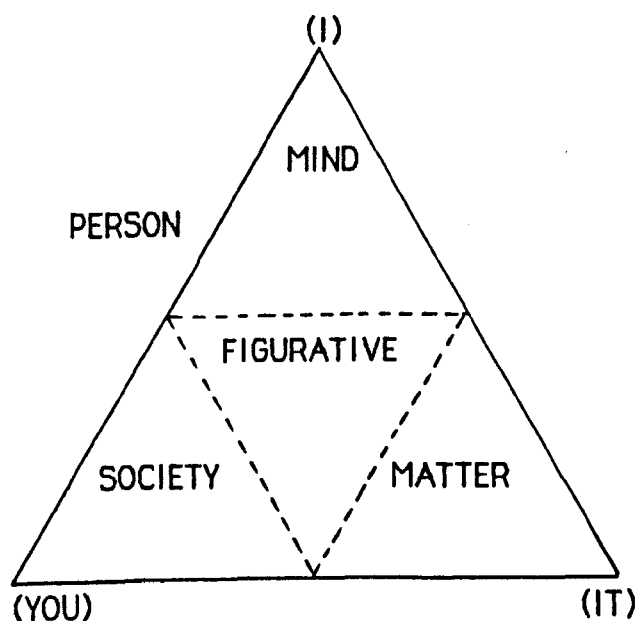
In this analysis the "content words" of the discourse, the nominal groups, nouns and pronouns are focussed on. The meanings given to them by the discourse, the phrases, clauses and sentences within the context in which they are embedded are examined.

The classification of content areas is developed from a basic model that takes as its starting point the premise that human behaviour involves a thinking, feeling person, in interaction with an environment, both social and physical (Little 1983). When language is used in the service of such interaction, its primary function is to express thought and feeling in relation to the context. This expression of thought and feeling constitutes meaning and takes the form of discourse which can be transcribed as text.

The classification of content is based on the reference points of the person (I), the social and the physical environment (you and it). This can be expressed in the following diagram. (From Little 1983, p.8)

The three reference points are linked to the following content areas;

(I) mind; (YOU) society; (IT) matter.

Diagram 1

Two further classifications have been included to deal with the personalised interactive nature of the discourse, these are ;

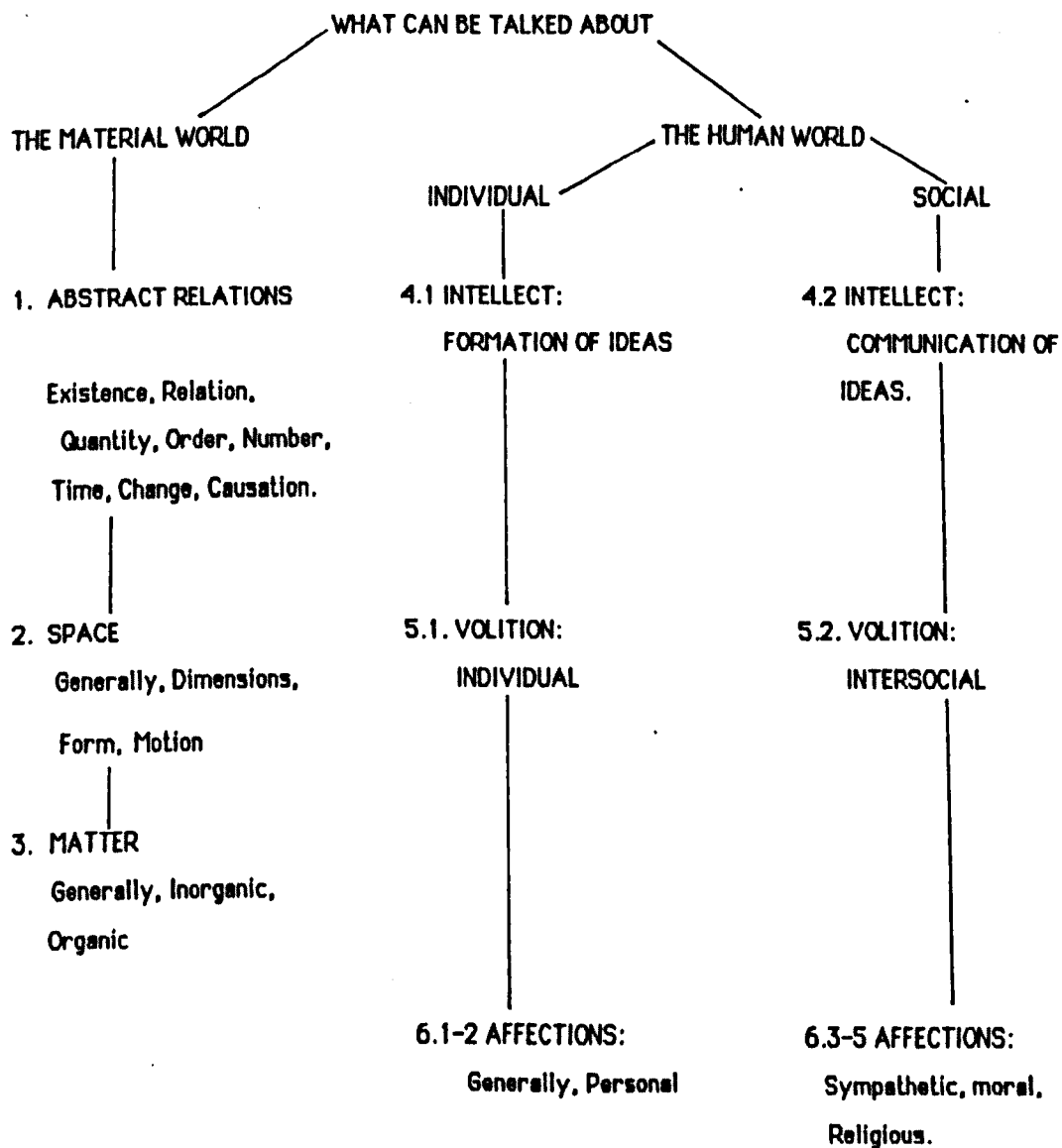
PERSON - proper nouns, individual names

FIGURATIVE - non literal references

It can be seen that the three major content areas of MATTER, SOCIETY and MIND relate closely to the scheme used in Roget's Thesaurus of English Words and Phrases. This has six main classes with various subclasses and an eventual 1,000 numbered content sub-categories. The classification system has been seen by some as making up a map of western thought. The

division of the classification system for the purpose of the analysis is as follows.

Diagram 2



It can be seen that this classification has a direct connection to the Matter, Society and Mind division of diagram 1.

MATTER in diagram 1. relates to the Material World of Abstract Relations, Space and Matter of diagram 2.

SOCIETY in diagram 1. relates to the Social Human World of Intellect, the communication of ideas as well as Intersocial Volition and the Affections of diagram 2.

MIND in diagram 1. relates to the Individual Human World of Intellect in the formation of ideas, as well as Individual Volition and Personal Affections of diagram 2.

However, to deal with the complexity of the language sample two further categories had to be added, they are for PERSON and for FIGURATIVE Language as shown in the examples below.

1. Matter. References to the material world by nouns such as "time", "space", "matter", as classified in classes 1,2,3 of Roget's Thesaurus of English Words and Phrases.

Example: in the following, all nouns refer to Matter.

The frogs are water breathing animals and the tadpoles grow in a jelly.

(Note: Water is not counted as a noun here, as it is used as an adjective. A word such as swimming which might be considered a verb, is counted as a noun if used as one, eg. Swimming is nice. Rule: a noun is what is used as a noun, ie. as a subject or object, not an adjective - or

possessive).

2. Mind. References to the psychological world by nouns such as *thought, feeling, (voluntary) action*, Roget classes 4.I, 5.I, 6.I, II.

In the following, no nouns refer to Matter. All are concerned with the human world.

The main characters in the story were Edek.....and Ruth....

I liked the story because it left you in suspense.

3. Society. References to the social world by nouns such as *communication, co-operation*, Roget classes 4.II, 5.II, 6.III,V.

"Its against the law, the councillor thinks books go against his law."

All the nouns in the above refer to the social world.

4. Persons. References to individuals by proper nouns eg. Captain Cook, Mrs. Smith, The Earl of Warwick.

5. Figurative. Non-literal, metaphorical types of references, in which items in one class are spoken of in terms of another eg. cross-references of matter and mind, as in "My car has a *will* of its own"; "My memory just blew a *fuse*".

Between such extremes, there are passages which are mixed, for example, 67% to Matter and 33% to humanity. This kind of result provides an index of the range and balance of content in the school curriculum, as reflected by school language. For present purposes, the major categories

outlined are sufficient, though for other purposes, closer analysis in terms of Roget's eventual 1,000 subcategories is useful.

The following illustrations come from the 1981 survey (Little 1983). The children's writing is presented as far as possible with the original spelling and punctuation. In the present examples of Content, the nouns are emphasised.

1. For the five nouns selected at random, 40% Matter, 60% Mind:

The navy can help Australia by killing all the bad people and shooting the battle ships and boats. The bullets have a war head on the end of a bomb or a bullet.

Writing age 7

Matter: people (biological), end (spatial).

Mind: navy, war head, bomb (instruments of human will).

2. 20% Matter, 40% Mind, 40% Figurative:

I volunteered - stupid of me - to go in the open skipping - I 1 year old and open skipping - and I came second last - I beat David's sister - and what else did I do? We went in the three-legged race and we come first by half a mile.

Speaking age 11

Matter: sister.

Mind: skipping, race.

Figurative: half a mile.

Taking words in the sense in which they are used in context, aided by group consensus and the use of the Thesaurus, analysts produced tables of

percentages of references to the five classes of Content.

The following diagram (Diagram 3 see over page) describes the complete system used for the content analysis of nominal groups.

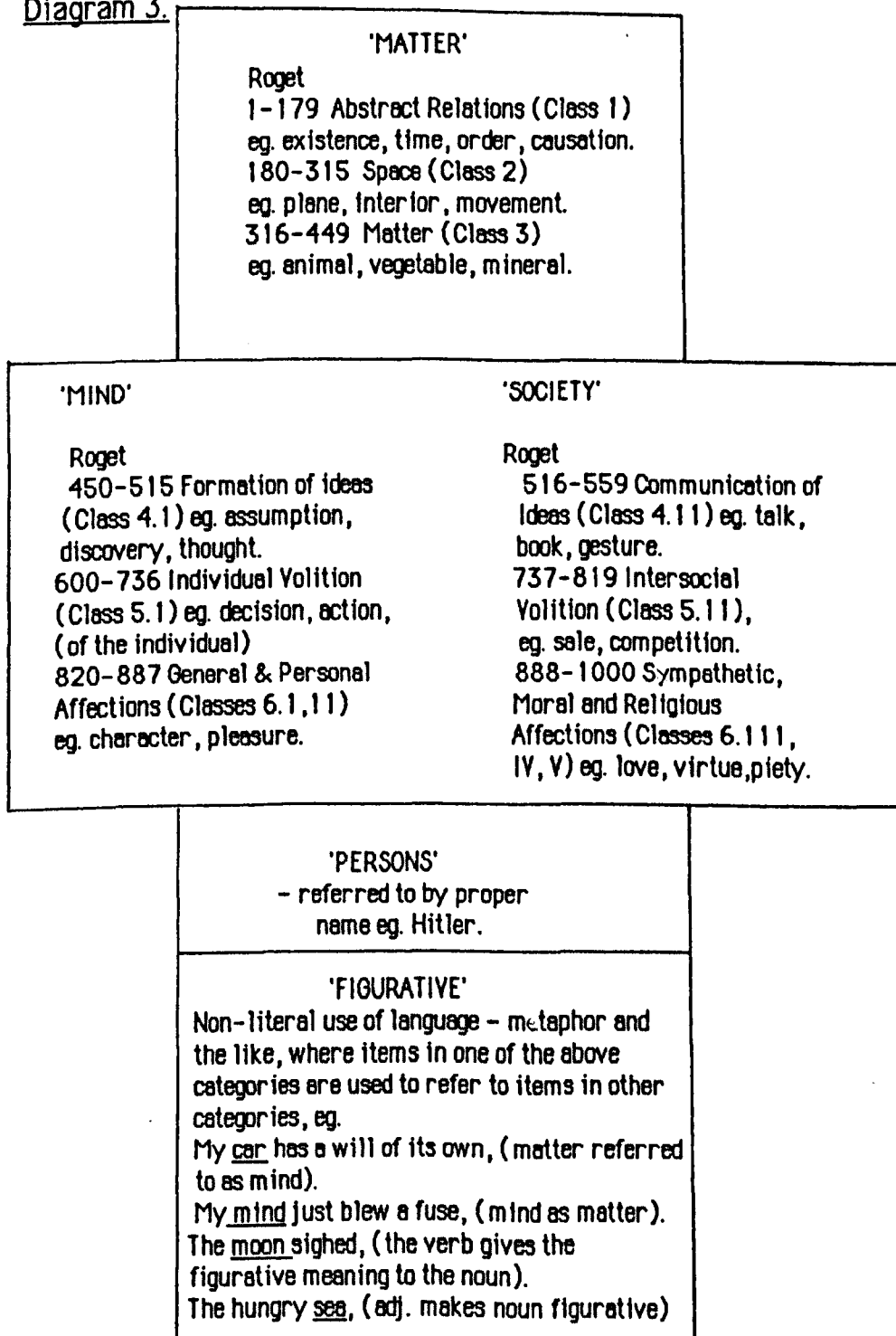
For each noun the process begins by considering the meaning in context then the following criteria are applied to it.

1. Whether it refers to a Person by name.
2. Whether it is Figurative, as defined.
3. If not, whether it refers to Matter, Mind or Society - using the Thesaurus.

The noun is looked up in the back section of the Thesaurus and its subcategory number noted. Where there are several possibilities the meaning nearest to that with which the noun is used in the passage is taken. In cases of doubt, group consensus amongst the researchers was sought. It is necessary to look nouns up in the Thesaurus because the categories are at first not always obvious (particularly in the case of words which at first sight may seem to be references to persons).

For instance, a word such as farmer is normally classified as Matter, because the person is being classified by relationship to organic matter. Similarly, the word traveller is a reference to Matter, because the classification is by space and time. But the terms writer and book are references to Society, because the classification is based on the notion of communicating ideas.

Diagram 3.



Value-laden terms (Roget Class 6, Affections), are references to Mind which have special importance to the expression or non-expression of attitudes and feelings.

A major issue that arose during this research proved to be the extent to which nouns referred to Matter, in contrast to the human world of Persons, Mind, Society and the Figurative use of language. For a brief summary of the conclusions of this research see Appendix Four .

The Collection and Recording of The Drama Language Sample

The language sample of 'in-role' drama was to be analysed in the same way as the Primary Language Survey for content. This would enable a comparison to be made as to the percentage of Matter, Mind and Society that occurred within the discourse. Part of the aim of the collection of materials was to see if drama provided any different language experience to the highly positivistic nature of the curriculum as outlined by the Primary Language Survey. As Graham Little says:

"If we value a comprehensive curriculum we will hope that the physical world, the social world and the world of imagination, together with individuals, all figure prominently in the school curriculum. In these terms, analysis of the content of language contributes to evaluation of the content of the curriculum". (Language Analysis Handbook P.18).

The initial problem of collecting an adequate small group sample was solved by the use of audio and video taping. The procedure of audio

taping was also followed in the Primary Language Survey. This direct collection of material however produces large amounts of undifferentiated data. Nevertheless it was thought that direct recording of the discourse would be more reliable than encoding and exemplifying the material. Studies in this area, Wilson (1977), Tishler and Power (1978), Young (1978) and Stubbs (1983) have pointed out the desirability of having actual classroom discourse data for analysis. It was considered that features of a long sequence of discourse transcribed as text, taken as a whole, and with regard to context, would provide the most reliable form for analysis.

The problem with this approach was that the researcher did not have direct access to the participating teachers to aid in the analysis of the material, or access to the resources of a centralised education department with its staff of consultants, as was the case in the Larger Primary Language Survey.

However it was considered that only extensive examples of 'In-role' discourse with pupils and teachers interacting would be adequate for the analysis.

Computer Analysis

Consequently, it was decided to develop a computed aided analysis technique that would have two aims,

1. To aid in the classification and processing of large numbers of nominal groups taken from extensive texts.
2. To provide a high level of reliability in processing the sample.

With these two aims in mind the researcher approached Dr. Les Farnell, of Sydney University computer centre, and Graham Little of Canberra C.A.E., with a request for aid in the design of a computer based thesaurus programme, which would classify elements of the discourse as set out in Diagram 3 (p.42). This proved to be a difficult and time consuming task. However, the devised programme proved to be very effective in meeting the two aims set out for it. The following representative examples of text and computer analysis demonstrate the way the programme operates.

Diacritics for text transcription

- { - Curled braces indicate simultaneous speech.
- Ps - indicates a group answer from the pupils.
- - speaker interrupted and gives up the turn.

THE MEDIEVAL WORLD Appendix Five, TAPE NO :4.40

(Pupils in role as peasants, teacher in role as king's councillor)

P.1 (In role) We have things hidden away, people have kept things, but why is it the king would want my last bowl of meat when he has all these marvellous foods already?

And why is it he would want her wooden locket when he has huge portraits of wood?

T. (in role) The King requires as much of everything he can get his hands on! You don't realise how expensive it is to run this country. You peasants have got stuff hidden away, all of you I know, every single one of you has got stuff hidden away.

P.2 You've got more stuff than us!

T. The King, the King and the Nobles obviously are born to have more than you people.

P.1 Why? are they born to have more than us?

P.3 We are all people!

P.1 [Why can't people be equal

T. [What do you mean we are all people, you're peasants.

P.4 People are equal!

T. (In role to pupil in role as Lord of the Manor) What sort of nonsense have you been talking to these people here? Don't they realize the peasants, the peasants' job is to give all they earn to us?

P.5 But the King has been treating us like we are animals, and you are people, and we are a born people but

Ps Yes.

T. Look you don't seem to understand you are born peasants and
{it is your job...

P.1 [But why does that mean we must always be peasants?

Ps Yes, yeah!

T. Because you are born peasants

P.5 And what...

T. The Earl of Warwick was born the Earl of Warwick and will continue to be so!

P.6 Well how do you know who is going to be born kings or peasants?

T. It is decreed by God, obviously I am born to be the King's Councillor, and demand from you peasants, thieving nasty peasants who [have hidden stuff away....

P.1 (you claim, you claim you are so good, what have you done for us?, we seem to have given you so much, what have you done for us?

T. What have you done for us? We [protect.....

P.1 [everything!

P.5 We have done more than enough for you.

T. Can you answer them? (Directed to student in role as Lord of the Manor)

P.7 I've never heard such behaviour!

T. No, I thoroughly agree, we the King and his people, we protect you. It is the peasant's job and right in life.....

P.1 Protect us! You have n't protected us in the slightest!

P.8 We are out there in our old houses.....

T. Certainly

P.9 Shivering to death.

T. Shivering, what nonsense, you've got stuff hidden away, you've got stuff hidden away, you lead a really good life.

P.10 We have n't got no blankets.

Ps (Inaudible) and materials....

P.1 Look at that cloak you've got on now, have any of us got cloaks like that?

P.10 All our clothes are ripped.

P.5 We've only got rags.

P.8 Yeah, ripped.

T. Well isn't that their lot, they are dressed in rags because you are indolent, you won't work!

Ps We will, we do (Inaudible).

P.6 (It's you who do not work!

P.1 (You're the ones who won't work!

P.10 (You're the people who do not work!

T. If you had done a decent day's work instead of idling around, lying in the fields..

P.5 Oh, we don't be in the fields.

Ps (Inaudible)If we didn't work for you.

P.9 You just sit there.

P.5 Yeah, why don't you...

T. If you don't keep your mouths shut I'm going to have the guards come in here and drag you lot away.

P.2 How do you know they will obey you?

T. Of course they will.

P.2 How do you know?

P.1 Do you treat them, treat them like humans?

Ps (Inaudible) treat them fairly.

T. I've never heard such an unruly bunch of peasants, I
(mean you are....

P.1 (Maybe people have been too afraid of you to speak up.

P.8 (We have n't seen much of...

P.10 (cause a revolution....

P.10 (Awful King as you....

T. There is no way you can talk to a King's representative, I may
not be the King, but I am the King's representative. He will hear of this! He
wants everything you have got lef....

P.1 (He should hear of this!

The nominal groups in this text relating directly to the Experiential
content of the discourse were then categorised into the 39 subclasses of
the computer analysis. The classification and category divisions for the
pupil's discourse are displayed in the MEDIEVALKIDS -PERCENTAGES list
overpage. (p.50.)

It can be seen in the computer printout that;

Categories 1 - 15 refer to Matter

Categories 16 - 29 refer to Mind

Categories 30 - 39 refer to Society

At the bottom of these categories there are additional relevant

classifications that refer to Persons and to Figurative language as well as a special classification for those words that were not part of the Roget lexicon.

The analysis also has the ability to classify Impersonal and Phrasal uses of "It". These finer distinctions in the use of pronouns were not required for the comparison of the samples.

In percentage terms the analysis for this extract produced the following results:

	Matter	Person	Mind	Society	Figurative
% MedievalKids	30	12	40	10	8

The program is then able to manipulate the data in a number of ways. One of the most useful is the ability to classify the words according to the class assigned by the Roget classification system for the 1,000 classes within the Thesaurus.

This classification has been done for the above extract, (see Medievalkids- Words ordered by class over page, p.52)

This form of analysis clearly indicates, in an accessible way, the area of thematic concern within the discourse. It can be claimed that Feeling, related to individual mental processes that are concerned with personal identification is the Themic focus of this text for the pupils. The use of "people" (class 876) eight times within the text and the corresponding identification with "peasant" (class 876) illustrates the point that societal concerns are being investigated in a highly cognitive

-MEDIEVALKIDS - WORDS ORDERED BY CLASS-

===ABSTRACT RELATIONS===

-Quantity-
 -25-: MORE(1N)
 -27-: EQUAL(1N,2F)
 -Order-
 -78-: EVERYTHING(1N)
 -Change-
 -146-: REVOLUTION(1N)

===SPACE===

-General-
 -189-: HOME(1N)
 -191-: BOWL(1N)
 -Dimension-
 -223-: BLANKETS(1N)
 -225-: CLOAK(2N) CLOTHES(1N) RAGS(1N)
 -Motion-
 -298-: MEAT(1N)

===MATTER===

-Inorganic-
 -344-: FIELDS(1N)
 -Organic-
 -360-: DEATH(1F)
 -366-: ANIMALS(1F)
 -372-: ONE(1N) HUMAN(1N)

===THOUGHT (INDIVIDUAL)===

-Results-
 -490-: KNOW(1N)

===ACTION (INDIVIDUAL)===

-Prospective-
 -634-: MATERIALS(2N)
 -635-: STUFF(1N)
 -637-: FOOD(1N)
 -Action-
 -680-: BEHAVIOUR(1N)
 -686-: WORK(3N)

===FEELING (INDIVIDUAL)===

-Personal-
 -847-: LOCKET(1N)
 -876-: PEOPLE(8N) PEASANTS(2N)

===THOUGHT (SOCIAL)===

-Language-
 -554-: PORTRAIT(1N)

===ACTION (SOCIAL)===

-General-
 -737-: KING(1N)
 -Possessive-
 -780-: THINGS(2N)

===FEELING (SOCIAL)===

-Moral-
 -944-: GOOD(1N)

=== OTHER WORDS ===

-Persons-: KING(3N,3P)

manner. Pupils are hypothesising, taking verbal initiatives and questioning concepts about the nature of medieval society as presented to them from inside the Drama Frame.

This can be seen in the abstract relation of Quantity they address; "more" (class 25) and "equal" (class 27), as well as in the abstract relation of Order; "everything" (class 78) and Change; "revolution" (class 146).

This two part process of analysis can be applied to the teacher's discourse in the same sample with the following results. (See Medievalteach-Percentages over page p.54).

In percentage terms the analysis produced the following results.

	Matter	Person	Mind	Society	Figurative
% MedievalTeach	12	18	52	15	2

The following classification by class (see Medievalteach-Words Ordered by Class over page p. 55) then enables some specific statements to be made about the percentages above. For example, the relatively high percentage reflected in the "Person" classification can be seen as the teacher deliberately laying down the heirarchical structure of medieval society through personalised discourse. His use of "God", "King", "Nobles" and "Earl of Warwick" is in direct opposition to his eight references to "peasants" which operates at the level of individual personal feeling (class 876).

-MEDIEVALTEACH - PERCENTAGES

CATEGORY	PRO	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	NOUN	TOT
<u>-Abstract Relations-</u>																		
1: Existence	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
2: Relation	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
3: Quantity	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	2	2
4: Order	-	-	-	-	-	-	-	-	-	4	-	-	-	-	-	-	4	4
5: Number	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
6: Time	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
7: Change	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
8: Causation	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
<u>-Space-</u>																		
9: General	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	2	2
10: Dimension	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	2	2
11: Form	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
12: Motion	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
<u>-Matter-</u>																		
13: General	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
14: Inorganic	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	2	2
15: Organic	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
<u>-Thought (Individual)-</u>																		
16: General	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
17: Precursory	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
18: Materials	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
19: Processes	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
20: Results	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	2	2
21: Extensions	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
22: Creative	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
<u>-Action (Individual)-</u>																		
23: General	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
24: Prospective	-	-	7	-	9	-	-	-	-	-	-	-	-	-	-	-	16	16
25: Action	-	-	-	4	-	-	-	-	-	2	-	-	-	-	-	-	7	7
26: Antagonism	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
27: Results	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
<u>-Feeling (Individual)-</u>																		
28: General	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
29: Personal	-	-	-	-	-	9	-	18	-	-	-	-	-	-	-	-	27	27
<u>-Thought (Social)-</u>																		
30: Nature	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	2	2
31: Non-language	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
32: Language	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	2	2
<u>-Action (Social)-</u>																		
33: General	-	-	-	-	2	-	-	-	-	-	-	-	-	4	-	-	7	7
34: Special	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
35: Conditional	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
36: Possessive	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	2	2
<u>-Feeling (Social)-</u>																		
37: Sympathetic	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
38: Moral	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	2	2
39: Religious	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
-Not In Lexicon-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	0
TOTALS	0	0	11	7	16	11	2	22	0	7	0	0	0	4	0	0	80	80
CATEGORY	NOUN			PRONOUN			FIGURE			TERM			"IT" SPECIAL					
-Proper (Persons)-	18			0			0			0			-Impersonal-			0		
-Proper (Things)-	0			0			0			0			-Phrasal-			0		
-Common (As Above)-	80			0			2			0								
TOTALS	98			0			2			0			-GRAND TOTAL 100-					

-MEDIEVALTEACH - WORDS ORDERED BY CLASS-

---ABSTRACT RELATIONS---

-Quantity-
 -25-: LOT(1N)
 -Order-
 -78-: EVERYTHING(2N)

---SPACE---

-General-
 -189-: COUNTRY(1N)
 -Dimension-
 -225-: RAGS(1N)

---MATTER---

-Inorganic-
 -344-: FIELDS(1N)

---THOUGHT (INDIVIDUAL)---

-Results-
 -497-: NONSENSE(1N)

---ACTION (INDIVIDUAL)---

-Prospective-
 -635-: STUFF(4N)
 -676-: JOB(3N)
 -Action-
 -682-: LIFE(1N)
 -686-: WORK(1N)
 -696-: COUNCILLOR(1N)

---FEELING (INDIVIDUAL)---

-Personal-
 -876-: PEASANTS(8N) PEOPLE(4N)

---THOUGHT (SOCIAL)---

-Nature-
 -517-: NONSENSE(1N)
 -Language-
 -581-: MOUTH(1N)

---ACTION (SOCIAL)---

-General-
 -753-: GUARD(1N)
 -759-: REPRESENTATIVE(2N)
 -Possessive-
 -786-: LOT(1N)
 -789-: HANDS(1F)

---FEELING (SOCIAL)---

-Moral-
 -924-: RIGHT(1N)

--- OTHER WORDS ---

-Persons-: KING(4N) NOBLES(1N) EARL OF WARWICK(1N) EARLOF WARWICK(1N) GOD(1N)

When a sample of non-drama classroom text is run through the program an ability to discern the difference between the kinds of discourse being used becomes even more obvious. The following extract taken from Perrott (1985) represents upper primary pupils (11+years) in the same school system as the drama sample.

Mining Town

(Discussion lesson, 10 minutes in. About a Mining Company setting up in an isolated area.)

T Isn't that amusing! (sarcasm) So we need a town, and what's a town, Lyn?

P People living together, roads, houses and shops

T OK, so the Company has to build a town for the people to live in. But, if your parents were to go there what would they need?

Sit down Neill

P A car

T Yes

P Shops

T Yes

P Water supply

T Yes. What else would be needed, Mara? Stand up those who are talking while Mara is talking. What do you have to say that's so important to be rude, Chris?

P I just said he's cute (giggles)

T Carry on Mara

P Place to live, to shop

T Are there any other things-- I've spoken to you twice, Chris!
Is there anything else?

P Power

T Right

P Schools

T Yes

P Transport

T Yes. What do you think would be the main transport?

P Railway

T Yes. Hands up who thinks Rail would be the major form

P Planes?

T Hands up who thinks planes - Yes, so we need an airport too. Do
you have other needs than a place to live, things to eat?

P Schools

T Yes

P Toilets

T Yes

P Medical services

T Right. And ambulances and other

P People to prepare food.

T Right . But there's one very essential need no one's mentioned .

- P Clothes
- T No. Another one
- P Petrol pumps and things
- T No. It starts with "R", the one I'm thinking of. Edward?
- P Rivers (audible sigh from class)

In percentage terms the computer analysis of nominal groups for this extract produced the following results (see Miningkids-Percentages over page P59). When looked at in table form,

	Matter	Person	Mind	Society	Figurative
% Miningkids	62	0	12	26	0

it is clear that Matter is considered much more important in this discourse than is Person or Figurative language. If the analysis is examined in terms of words ordered by class (see Miningkids-Words Ordered by Class over page p.60) it is notable that whole areas of individual thought, especially in the realm of Intellect and the formation of ideas do not contain any entries. This is also apparent in the social area of Sympathetic, Moral and Religious feelings.

Space and Matter are the areas of thematic concern in the discourse. This is shown in general terms; "house" (class 189) and through motion; "transport" (class 270), "car" (class 272) and "road" (class 278). Inorganic matter is also of importance in the discourse as is shown by "water"

-MININGKIDS - WORDS ORDERED BY CLASS-

===ABSTRACT RELATIONS===

-Causation-
-171-: POWER(1N)

===SPACE===

-General-
-189-: HOUSE(1N)
-Dimension-
-225-: CLOTHES(1N)
-Motion-
-270-: TRANSPORT(1N)
-272-: CAR(1N)
-278-: ROAD(1N)

===MATTER===

-Inorganic-
-337-: WATER(1N)
-348-: PUMP(1N) RIVER(1N)
-Organic-
-372-: PEOPLE(1N)

===THOUGHT (INDIVIDUAL)===

===ACTION (INDIVIDUAL)===

-Prospective-
-637-: FOOD(1N)

===FEELING (INDIVIDUAL)===

-Personal-
-876-: PEOPLE(1N)

===THOUGHT (SOCIAL)===

-Non-language-
-542-: SCHOOL(2N)

===ACTION (SOCIAL)===

-Possessive-
-780-: THINGS(1N)
-799-: SHOP(1N)

===FEELING (SOCIAL)===

=== OTHER WORDS ===

-MININGKIDS - WORDS ORDERED BY CLASS-

===ABSTRACT RELATIONS===

-Causation-
-171-: POWER(1N)

===SPACE===

-General-
-189-: HOUSE(1N)
-Dimension-
-225-: CLOTHES(1N)
-Motion-
-270-: TRANSPORT(1N)
-272-: CAR(1N)
-278-: ROAD(1N)

===MATTER===

-Inorganic-
-337-: WATER(1N)
-348-: PUMP(1N) RIVER(1N)
-Organic-
-372-: PEOPLE(1N)

===THOUGHT (INDIVIDUAL)===

===ACTION (INDIVIDUAL)===

-Prospective-
-637-: FOOD(1N)

===FEELING (INDIVIDUAL)===

-Personal-
-876-: PEOPLE(1N)

===THOUGHT (SOCIAL)===

-Non-language-
-542-: SCHOOL(2N)

===ACTION (SOCIAL)===

-Possessive-
-780-: THINGS(1N)
-799-: SHOP(1N)

===FEELING (SOCIAL)===

=== OTHER WORDS ===

(class 337) and "pump" and "river" (class 348). It is also significant that personal contact is not a part of the learning agenda for these pupils as there is no reference to Person in the analysis.

When the analysis is applied to the teacher's discourse, the following results are obtained (see Miningteach-percentages over page p.62). In table form these results can be represented as;

	Matter	Person	Mind	Society	Figurative
% Miningteach	41	37	11	11	0

Once again Matter is of prime importance in the discourse both in terms of abstract relations; "company" (class 72) and general space; "town" (class 189). Another significant factor is the high level of Person that is represented by the pupil names. This appears to be related to the control strategy being used by the teacher within the lesson. As with the pupils, areas of discourse are not represented. Notably Individual thought in the formation of ideas, Social thought in the communication of ideas and Affections of any kind. (see Miningteach Words ordered by Class over page p.63)

Further connections can obviously be made from a consideration of these classifications, although the above example is sufficient to illustrate the usefulness of the program.

The use of this computer based analysis made it possible for larger subsamples of "In-role" drama discourse to be analysed (up to 112

-MININGTEACH - WORDS ORDERED BY CLASS-

===ABSTRACT RELATIONS===

-Order-

-72-: COMPANY(1N)

-Causation-

-166-: PARENT(1N)

===SPACE===

-General-

-182-: PLACE(1N)

-189-: TOWN(3N)

-Motion-

-270-: TRANSPORT(1N)

===MATTER===

-Organic-

-372-: PEOPLE(1N)

===THOUGHT (INDIVIDUAL)===

===ACTION (INDIVIDUAL)===

-Prospective-

-630-: NEED(1N)

-662-: AMBULANCE(1N)

===FEELING (INDIVIDUAL)===

===THOUGHT (SOCIAL)===

===ACTION (SOCIAL)===

-Possessive-

-780-: THINGS(2N)

===FEELING (SOCIAL)===

=== OTHER WORDS ===

-Persons-: LYN(1N) NEIL(1N) MARA(2N) CHRIS(2N) EDWARD(1N)

words analysed from the text) than the Primary Language Survey which concentrated on three successive sentences as representative of the sample.

The difficulty with the drama text in choosing smaller samples was that the nature of the discourse, with its range of pupil initiatives required a substantial body of text to be seen as representative of the nature of the interaction.

For a complete explanation of the computer program and its functions see Appendix Six.

A DESCRIPTION OF THE DATA

What interests me is the quality of what children do all day in school. Particularly , "What are they doing?" Not "are they sitting in desks thinking about possibly one day doing?"

Dorothy Heathcote 1982.

As there has been a limited collection of research data concerning pupil language within drama in Australia with the notable exception of Schaffner (1984), and as there has been very little work based on teacher/pupil language interaction in Drama (Carroll 1978,1980), it was decided that the focus of the data collection should be on the teacher/pupil interaction operating 'In-role' within the Drama Frame.

This necessitated a form of analysis that would allow the sample to be compared and contrasted to already collected data of more typical classroom interaction patterns.

As part of the hypothesis of this study is concerned with the claim that drama shifts the classroom semiotic context in such a way that different language strategies are made available to the participants , it was necessary to find a large enough sample of non-drama language to compare with the drama data. As well as a comparison, the form of analysis chosen had to be able to cope with the unique nature of 'In-Role' drama language which can be thought of as operating as a framed artistic construct.

That is, the language used by the participants undergoes a teacher negotiated shift in attitudinal role for the duration of the drama. The most characteristic form of this frame shift appears to be the pupils' ability to take a new range of verbal initiatives in their interaction with the teacher. This discourse, which is a specific form of language usage embedded in the larger context of classroom talk has been called by Sinclair and Brazil (1982) "discourse within a discourse." (p.58)

For these reasons the most thorough survey of the language of primary school children in this country (Australia) was chosen as a basis for comparison with the drama sample. This is the Language and Curriculum Report of the Primary Language Surveys 1980 and 1981 of Tasmanian Schools directed by Graham Little of Canberra College of Advanced Education. In this Action Research Study teachers of 7 and 10 year olds analysed the functions and forms of language in student listening, speaking, reading and writing, in their own classrooms as a means of curriculum evaluation.

The two studies combined involved thirty schools and 728 language use samples within the schools.

The pilot study of ten schools and the survey of twenty schools is a substantial sample to compare with the drama research.

The following table (Table 1) is the breakdown of the Tasmanian Study.

TABLE 1 - REPORT OF PRIMARY LANGUAGE SURVEY 1980-81

ITEM	PILOT STUDY	SURVEY
No. of schools	10 (one Region)	20 (7,7 and 6 from the three regions)
No. of teachers	20	40
No. of students	60	120
No. of Examples of Language:		
LISTENING		
Age 7 English)	10	31
Other		32
Age 10 English)	10	32
Other		29
(Total)	(20)	(124)
SPEAKING		
Age 7 English)	10	31
Other		30
Age 10 English)	10	30
Other		30
(Total)	(20)	(121)
READING		
Age 7 English	10	36
Other	10	35
Age 10 English	10	31
Other	10	30
(Total)	(40)	(132)
WRITING		
Age 7 English	30	37
Other	30	39
Age 10 English	30	42
Other	30	33
(Total)	(120)	(151)
GRAND TOTAL	200	528

Before going into detail Graham Little makes the general comment, "The findings were very similar to findings from other educational systems. Functional analysis indicated that concrete and generalised information about the material world heavily predominated, with only limited amounts of human content, higher abstraction, imagination and evaluation". (P.4)

It was felt that the similarity in what had been observed in Tasmania with what was known about the discourse in the school system of N.S.W. (Perrott 1985) and other school systems (Edwards and Furlong 1978), made it possible for a comparison to be made using the same analytical methods on the drama sample that were used in the non-drama discourse.

This would enable the drama data to be compared and contrasted with the non-drama sample in such a way that any differences in the discourse structures should become evident.

The focus of the drama sample was much narrower than the Tasmanian analysis and concentrated only on the speaking/listening area of the material collected. (See Appendix Four for a summary of the Tasmanian Primary Language Survey results).

However, the methodology used in collecting the data and the availability of teachers to collect it proved to be more difficult to organise than was the case of the comparison study . This occurred because the relatively few teachers who were using drama in their classrooms were spread over a wide geographical area. The use of cassette tape recorders

and video recordings overcame the problems inherent in the physical distances, but produced a large, undifferentiated amount of raw data.

This data was then examined in a general way for recurring features which were classified as emergent themes as they became apparent. These techniques are similar to those used by King (1978) and Halliwell (1981) to develop a coding system based on themes identified in the collection of data.

The coding system was used for preliminary separation of the data so the selected area could receive more detailed analysis. The drama data appeared to fit broadly into four main categories that appeared sequentially within the lessons, these consisted of:

1. The Planning - there was evidence in most tapes of discussion between teacher and pupils as to the topic, situation and roles within the drama. This usually occurred at the beginning of the session but also occurred at the end of sequences of activity within the lessons.

2. The 'In-Role' activity - this usually involved the teacher and pupils in role. They interacted in imaginary situations and talked "as if" they were someone else. This activity was punctuated by periods of return to the classroom frame of meaning with the teacher and pupils reverting to classroom discourse which often included further planning or reflection on what had happened.

3. Teacher role-controlled activity - this also appeared as a feature of the sample and consisted of more theatrical elements within the lessons. The pupils stayed within the drama frame but the teacher moved

into a more structuring role by organising non-naturalistic moments of theatrical focus such as frozen images, spoken thoughts of the participants and demonstration improvisations within the drama. In some cases the teacher remained as a quasi-role partly within the drama frame and adopted an interrogatory questioning technique more characteristic of traditional teacher talk.

4. Reflection on the drama - this often occurred at the conclusion of the drama and included small group informal talk as well as teacher led discussion. It also occurred at the start of some lessons as the pupils recalled the decisions they had made in previous episodes. Reflection did occur within the 'In-role' and 'role controlled' themes often at a high level of hypothesizing within the 'In-role' category. The essential difference was that in the general reflection phase both teacher and pupils remained firmly in the context of the socially prescribed conventional classroom interaction mode.

Of the four areas identified within the data, it was decided to concentrate the analysis on the "In-role" activity where the language of pupils and teachers seemed to indicate the most pronounced shift from the more conventional classroom discourse of the non-drama sample.

In this sample it was essential to consider the discourse produced as a co-operative venture, with the teacher and pupils contributing to the maintenance of the drama. Consequently the analysis of language would need to apply to the discourse produced by the teacher as well as the pupils.

The criteria applied to the selection of this language were;

* context - is the situation or environment imaginary (as if)?

* role - are both the teacher and pupils behaving and talking from the viewpoint of other people?

"Role" in this sense does not mean the adoption of a full theatrical character. This difficult art is the preserve of the trained professional actor. Role in Drama-in-Education is at its simplest level the adoption of a single attitude which allows the participants to speak and respond "as if" they are the personae they have assumed for the period of the drama. This framed behaviour is closer to Brecht's concept of role than it is to the acting conventions of the naturalistic theatre.

As a drama progresses the teacher may use a range of theatrical techniques to deepen the pupils' commitment to the drama and consequently encourage a more complex role identification. These specific techniques are discussed in detail in chapter eight.

Once selected, a representative sample of the data was transcribed for further analysis. Within the one sample the teacher often played more than one dramatic role. The pupils also took on different roles within the one sample. A typical case is the drama "The Medieval World" discussed in detail later, where the pupils are in role as modern day archaeologists early in the sample, then as medieval peasants later in the drama. In such cases, two or more pieces of "In-role" discourse were analysed and treated

as one sample. This was done to provide a more representative spread of the "In-role discourse produced by that specific class and teacher.

Because of the episodic nature of the produced texts and the extended nature of the sample necessary to gain a representative example of both pupils' and teacher's discourse, the number of words analysed in each sample was much higher than that of the Primary Language Survey. The survey concentrated on a passage of three successive sentences agreed to be representative of the speech of either teacher or pupil.

The drama sample ranged from twelve to sixty three sentences per sample, depending on the length of the episode and the variation in teacher/pupil speech. As each sample was tabulated as a percentage before comparison with the Primary Language survey, it was felt that the increase in accuracy this larger sample displayed would be an advantage in the final result.

The following text taken from an audio taped subsample (see Appendix Five) shows three of the themes that emerged from the data operating in clearly defined ways.

Poor and Dispossessed: Tape No: 83:16

(Pre-drama planning session, teacher and pupils discussing the context of the drama)

T. What's their major problem?lan?

P1 Their girlfriend ran away from them.

T Yes, so what are they going to do? Yes?

P2 They're lonely and they're poor.

T They're lonely and they're poor, yes?

P3 And they might sort of go to a home or they don't want to be broken up an that.

P4 They don't want to go to court.

T Yes Tania?

P5 They might not trust their uncle and aunt very well yet.

T Uh huh, yes Tony?

P6 They have n't got a job.....

T Yes.

P6 To earn enough money and they are living in a house on their own.

P5 Yeah!

This planning session extract shows the teacher and pupils working within the social context of the classroom. The teacher initiates an interaction by asking an open question, he then nominates a pupil to reply. The pupil's response, although in sentence form, is fairly minimal. The teacher then follows up with an evaluation and another initiation. The final "yes" in this first sequence, "yes, so what are they going to do? Yes", is his acceptance of a non verbal bid by a pupil (hands up) to answer his initiation.

The passage maintains the characteristic Initiation, Response, Follow Up (I-R-F) symmetry explored in detail in Sinclair and Brazil (1982), and clearly illustrates the features of the "recitation" evident in much research on classroom discourse (Westbury 1973, Hammersky 1976, Hargraves 1975, Sinclair and Coulthard 1975).

The second text from the same sample exhibits quite different characteristics and is typical of much "In-role" drama.

Poor and Dispossessed Tape No: 124:00

(Pupils in role as social workers ,teacher in role as client)

P1 (In role as social workers) We will give you a test and then we will know what type of job to give you.

T (In role as needy person) What did you say?

P1 I said we will give you a test, and however good you are at the test we will give you a job.

T What do you mean a test?

P1 Like a test.....

T What does he mean when he says a test? What does he mean?

P2 A test, if you don't do very good, you don't get a good job.

T What sort of a test?

P1 Like, if you pass the test you can get a job.

P3 A really good job, a really good one!

P1 But if you haven't passed whatever the number is, you haven't passed and you don't get the job.

T I can't read.....

P4 We'll teach you to read.

P2 We'll have to get you another job then.

P3 Which job would you like.

P5 Wait a moment, wait a moment,

P6 Hang on, hang on, sit down please! thank you. Would you like some food first and some water, and some drink.....water mixed with drink.

T My family is more important to me.....what?

P6 We will get them straight away.

P3 Do you know the phone number?

P6 We don't need a phone number. We'll just find out where they are.
What home are they in?

The pupils initiate the interaction, thus allowing the teacher in role to seek confirmation of what is being proposed. They then go on to offer their definition of the situation and propose a course of action. The strict I.R.F. symmetry of the classroom "recitation" does not seem to be operating in the same way as the first example.

The discourse appears closer to that of casual conversation (Ventola 1979) than that of classroom discourse, but nevertheless it is consciously organised by the participants in a way that appears quite distinctive and, as will be argued later, forms part of a characteristic curriculum genre.

The third text from the same sample is one of reflection on the drama. Here again, the teacher and pupils are working in the accepted social context of the classroom although in what appears to be a slightly more relaxed manner.

Poor and Dispossessed Tape No: 207:00

(Out of role reflective discussion on the drama)

T Trevor, now what did you think about that?

P1 I thought about a real old man, and he was really poor and didn't have a home or anything.

T I see.

P2 So did I!

T Yeah OK - yes Wayne?

P3 You didn't have a home, or you didn't have a phone number.

P4 You had a family but you missed them.

P5 You didn't like phones.

T Do you think that somebody in that sort of situation would miss their family. Yes?

P6 Yes - you didn't want to tell us about your family and tried to avoid it.

T Why do you think that might be Ian?

P7 Cause you felt under threat cause they might treat you bad and that.

T Who might.

P7 {Your family.

P6 {The community workers.

T Right , Les?

P8 Uh, every time we asked for your phone number you kept on going on and you wouldn't tell us your phone number.

P1 He hasn't got one!

P9 Yeh, you wouldn't tell us your phone number.

T Why do you think somebody in a situation like that might be a bit

reluctant to say anything about not having things?

P10 You mightn't want people to know your family.

T Why not Michelle?

P10 'Cause you might think that they, the people who were trying to help you might think that they didn't trust you or anything.

T I should think that would be quite likely that they wouldn't.....Yes I can see what you mean.

P11 They might go and get angry on them.

T Kathy.

P12 You are embarrassed about the way your family looks and about being poor.

Ps Oh yeah!

The teacher first nominates a pupil then initiates a question. The pupil responds directly and in a very literal manner to the query. The teacher follows up with a neutral evaluation, indicating that he will accept further answers to the same question. He responds to the unnominated explanation of support for the first speaker with an acceptance and then closes off the second speaker "Yeah, OK - yes Wayne?"

The teacher then acknowledges a bid to provide a further answer and three pupils take the opportunity to do so. The teacher then goes on to another initiation. This sequence continues until Kathy sums up what appears to have been the motivation of the teacher during the "In-role" drama segment. This is perceived as appropriate by the rest of the class

with their final group expression of "yeah".

It is interesting to note the use of the second person pronoun "you". When the pupils are referring to the teacher in role as the needy person. This is an indication that the shift from the drama frame back to the classroom context has not been completely successful, and although the teacher indicates that he is referring to the role he adopted in the drama as a representative of a type of person in need, the pupils continue to reflect in terms of his actual involvement. The teacher has failed to clearly signal to the class that the framed "In-role" drama period is over and that the normal classroom context is again operating. When p3. Wayne says ,

"You didn't have a home, or you didn't have a phone number."

the teacher needs only to specify that he too can talk about the old man in the second person. This would make it clear to the pupils that it is the role they are discussing not the individual. To shift the frame the teacher only has to say ,

"Yes, he did seem rather confused about his address and concerned about his family."

In many other cases this move into discussion and reflection was very clear (Appendix Five : Zybons 16.46; The Early Days 16.24 ; et al.)

An example of In-role drama that shifts towards teacher role-controlled drama can be seen in the extract Tape No: 96:28 from "The Staro People"(See chapter 11. for a complete analysis), where the teacher is structuring the event from within the drama.

This extract is a culmination of earlier improvisation and In-role

work (see Appendix Five) from the same sample. It takes the form of a presentational drama with all pupils and the teacher being both spectators and participants of the action at different times. It is unusual in that the audience of the improvisation is in role in a way quite unlike straight presentational drama or theatre.

It is also notable for the way the teacher's intervention for dramatic effect is used to heighten the experience for the pupils participating in the drama . The elements of the theatre are utilised, in this case sound (the drum beat); focus (careful placement of groups); pace (slowed ceremony) and symbol (the use of the three objects), can be seen as techniques that are employed.

In terms of the discourse, the words that the pupils use are crafted in a poetic form to convey the meaning of the ceremony. They take on a universal quality of concern about the community, the nature of survival and of sacrifice.

The teacher, while participating as an in-role observer, is actively concerned with structuring the event for maximum effect. This is clear from the opening initiation and the subsequent invitations for each group to come forward. The teacher is very much in control of the interaction, but unlike the normal classroom context is primarily concerned with a co-operative resolution of the ceremony rather than an appraisal of the pupils' contribution. This intervention of the teacher from within a role in the drama is closer in language strategy to the normal control of interaction within the non-drama classroom, yet is separate from it.

In conclusion it was felt that three of the main categories outlined for the drama sample showed sufficient variation in discourse structure to be considered as discrete forms of language interaction.

The Discussion and Reflection categories which exhibited the characteristic asymmetrical power relationships of much classroom talk were most clearly marked off from the In-Role and Role-Controlled texts. However the distinction between the In-Role and Role-Controlled discourse was somewhat less easy to determine. This was partly a result of the use of audio-taping where the extra-linguistic semiotic context was not available for reference and partly the result of the operation of the unspoken intertextual references of all classroom communication.

The specific difficulty in determining the dividing line between these forms of discourse occurred because the teacher's Role intervention in the drama appeared to operate as part of a continuum ranging from overt comment to undetectable subtext. The final distinction between these two categories remains unresolved. However overt examples of teacher role-controlled text were easy to recognise. The two most common markers were the use of the pupils' real names by the teacher (See appendix eight ; Mr Riak.) and the use of the interrogatory question format.

What did emerge was that in thematic terms the In-Role drama discourse appeared to be quite different in structure to the conventional Non-Drama classroom verbal interaction. Therefore it was decided to concentrate the analysis on a comparison of these two distinct teaching methodologies.

CONTEXT OF SITUATION AND ITS RELATIONSHIP TO SEMANTIC MEANING

So first we are saying, "can you wear somebody else's shoes?"

And, rather than treating knowledge as something mechanistic to look at; "something over there" instead say,

"when I wear someone else's shoes the lenses in my eyes change and become the lenses of Now"

Not, "wouldn't it be interesting if we were in Mexico?"

But, "we are in Mexico."...in a social encounter. And straight away you have a very different negotiation to make.

Dorothy Heathcote 1983.

As has been noted in earlier chapters it is clear from much recent research (Halliday 1985) that every utterance in a text is multifunctional. This is not simply to say that each part of an utterance has a different function. Rather the whole text must be examined from different perspectives simultaneously so that each angle reveals a part of the total meaning contained within it.

The functional theory of grammar explains the fact that "diversity of usage" may be shown to be "reduced in the internal organisation of the adult language system - in the grammar in other words - to a very small set of functional components." (Halliday 1978). This "small set of function components", the 'ideational', the 'interpersonal', the 'textual' (the macro-functions of language as outlined by M.A.K. Halliday) offers a

classified system of choices. This can be seen as the semantic potential of the language, against which it is possible to interpret the language choices made by the pupils within the drama.

Halliday establishes that the elements of the semiotic context of social reality (the field, tenor and mode) determine a selection of options in corresponding components of the semantic system (Halliday 1978). These simultaneous strands of experiential, interpersonal and textual language are embedded in the social context and go together to make up the text.

Because the analysis of the language sample explores the ability of the drama frame to change the communication patterns and thereby the content of the text, the Ideational function of language expressed through wording of nominal groups becomes the relevant focus.

However, as all three macro-functions are intertwined,

"....any element is likely to have more than one structural role like a chord in a polyphonic structure which participates simultaneously in a number of melodic lines."(Halliday 1973, p.42).

With this in mind it is for clarity that the following divisions are made into the three metafunctions of systemic grammar.

1. The field of discourse determines the selection of the Ideational function and this is expressed in the semantics. The term "experiential" sometimes used in the descriptions is simply the Ideational metafunction minus the abstract logical

component.

2. The tenor of discourse determines the selection of the interpersonal function and this expressed in the semantics.
3. The mode of discourse determines the selection of the textual function and this is expressed in the semantics.

This third element makes the language form relevant to the individual and the situation. It expresses the place that is assigned to the text in the total situation and has an enabling function in relation to the other elements. It is in combination with the textual function that the experiential and interpersonal meanings are actualised.

All three functions are present simultaneously and as Halliday notes;
 ".....an utterance usually embodies an element of content,
 'this is what I have to say'; an element of speaker's
 involvement, 'this is where I come in'; and a third
 element, 'this is the kind of message I want'."

(Halliday 1970)

It is this combination of functions which gives the utterance the status of text.

There is one further classification that must be made before the range of language used within the drama framework can be examined.

Each of the language functions is reflected as a network of options available to the speaker in the lexico-grammatical system. At the level of analysis of meaning that is to be pursued, ie; the clause and above, the Ideational function is represented by wording and the system of

transitivity.

The Interpersonal function is represented by Mood and Modality and the Textual function by systems collectively called "theme".

The following diagram (Diagram 1) summarises the points made in this explanation of one aspect of Halliday's socio-semantic exploration of language functions. This grid of functions is an attempt to synthesise the essential elements from a number of Halliday's articles (Carroll 1980a).

Diagram 1

Component of social context	Functional-Semantic component through which typically realized	Description	Realization in the network of grammatical systems
1. Field (Social Process)	Ideational	What is going on (Language as content & reflection)	Naming, Transitivity.
2. Tenor (Social Relationship)	Interpersonal	Who is taking part (Language as action)	Mood and Modality
3. Mode (Symbolic Organization)	Textual	How are meanings exchanged (Language as texture)	Theme, Cohesion

As can be seen from the above diagram, the relation of a text to its context of situation and the components of meaning that make it up operate in a systematic way and are not merely an idiosyncratic collection of elements for a particular text. They are general features for all texts and this contributes to the hypothesis that certain forms of drama discourse can be categorised as a specific language genre.

Because the focus of the enquiry is an attempt to see if the context of situation is altered by the use of In-role Drama language, the Ideational function, the learning or thinking function of language, will become the most significant area of investigation. The choice of wording by both pupils and teachers should show if the constant authority of the teacher as expert in maintaining comprehensible talk (Edwards 1978, p.155) has been altered in any way.

In an examination of the drama texts to see what is the most obvious variation in the context from that of the traditional classroom, a focus and foregrounding of the Ideational meanings, the transitivity and naming processes of the lexical selection within the field of discourse would seem to be most useful.

It is with this background of Functional Grammatical analysis in mind that the computer analysis of nominal groups within the drama texts was evolved. The aim was to provide a wider scope for the interpretation of the drama sample when compared to the earlier work on traditional classroom interaction carried out by G. Little for the Tasmanian Education Department (1980/81).

However, it is not implied by the analysis that the totality of the Ideational meaning is carried in the lexical system. The lexis is an aspect of the transitivity patterns that operate in the grammar and this can be seen in the types of processes that are embedded in the text.

In this study, to enable the comparison to be made with the work carried out in the Tasmanian study there is a focus on the Ideational function of language which concentrates on the concrete or nominal group aspect of the field, rather than the transitivity or verb form.

Of course the computer analysis cannot show what it is about individual meanings which lead to a specific choice. This is unpredictable, a function of the individual and dependent on personality and background. However, how the meanings are made in the context is predictable and this should show up in the analysis.

It has been observed (Carroll 1980c) that a pattern of behaviour applies in "In-Role" discourse. The drama frame allows the participants in the teaching-learning activity to operate together with a high degree of cooperation and comprehension. Both teacher and pupils learn to operate and manipulate the language conventions that are essential elements in the success of "In-role" drama.

In "learning how to mean" (Halliday 1975) within the drama frame the pupils learn how to construct discourse appropriate to that situation. They learn how to construct and comprehend the particular generically specific semantic potential of drama. They also learn how to recognise the patterns of interaction within the discourse and how to make sense of

it.

It is this correlation between the features of the drama text and the features of the context of situation that justifies the analysis of the situation and the linguistic components of it in terms of the Ideational Function of systemic grammar.

The context of situation, the classroom interaction between pupils and teacher, is itself dependant on the "context of culture". The school is an institution in the culture; with the concept of education as distinct from everyday knowledge, the notions of curriculum and "school subjects", the hierarchy of the Education Department and so on, all contributing to the non verbal environment of a text. In a sense these notions play a part in determining the text, they help stress the predictability of the text from the context.

As noted earlier (Edwards & Furlong 1978, p.57), the relationship between text and context is a dialectical one. Text creates the context in the same way as context creates the text. This element of intertextuality exists because each lesson is built on the assumptions of earlier lessons. This school context is always present as part of the sub-text of unspoken cross references which may be largely invisible in day to day interaction. The teacher's central place in the interaction is not something that has to be made explicit (Edwards & Furlong p.96) in usual classroom behaviour.

However in Drama the intertextual assumptions are made highly explicit and in fact negotiated with the class so the teacher can, by the assumption of a dramatic role, change the social context that is operating

inside the class for the duration of the drama .

To make this rather abstract relationship between context and semantic meaning clear the following drama text taken from a videotape by Dorothy Heathcote (1973) is used as an example (See Appendix Seven for complete text).

Dorothy Heathcote: The Making of History. Extract from Day 4
(pupils in role as stonemasons, carpenters workmen, villagers and vicar. Teacher in role as work foreman)

P (in role as vicar) Which one of you wants to see me?

P We all do.

P -yeh - (inaudible)

P We'll have to shift it, this rock.

P Yeh, the salt then.....

P It's rotten.

P What rock?

P Then it can stay there, that altar's not getting moved.

P This church, it's very damp.

P You're here to repair the roof not to shift an altar.

P You don't want your roof fallin down through not well, we will have to move it under....

P The roof can fall down - that all the same.

T (in role as foreman) Now look here Sir. That roof can't fall down, in my contract I promised you I would free this Church of

wood rot and wet rot.....

P {Without moving an altar

T {We have freed your Ch.....

T Well I agree there, now we've freed your Church of woodrot the timber up there is sound and I can trust my men to have done a good job, I mean most of them have been with me for 20 years.

P They why have.....

T The trouble is we have found wet rot.

P Then it'll just have to stay.

P Yeah an all your Church will be ruined, you want to keep your Church nice don't you?

P Let us move the altar and we'll put it in perfect order.

P Let you move the altar?

P Yeah

P Yeah

P You'll put it back in perfect order?

P We're only going to shift it Mister. That's all we want to do.

P An we'll put it back.

P How do you know the roof will fall? You don't, you're just guessing.

P Can't you see, look at the wood.

T We're not guessing, we've been working in Churches for twenty years, I've built my business up on a good reputation.

I'm telling you, in another twenty years, it may not affect you as

vicar, you may have shifted, but these men I trust, and they say it's too far gone to leave.

Now, all right, your roof's repaired but that's holding your roof up.

This is one of the big main arches.

P There is woodwork all over the building.

T (inaudible).

P You should have independent girders instead of those old pillars.

P I don't want girders in.

P Look much better, it's more modern.

P The fact that we've been sent here....

P To repair the roof that's why I think you've been sent here.

P To repair your Church.

P No.

P Not to move my altar and to put girders where you want to put them.

T No well.....

P Well, if we don't move that altar you won't have a room.

P We will've just been wasting our time.

P Then what's up there?

T It's, that's OK up there and the girders we've had to put in we've disguised very well.

I've got some good stonemasons here. I've got some good carvers in wood.

You can't tell your new angel from your old angel up there.

And in a few years when it's weathered it'll be dammed good....but.....

if your arch falls down, what you gonna do?

T This is our worry Sir, we're only to do a decent job.

P It'd be a waste of time.

P It's our living, we know what's wrong with this Church.

P And how do you then -

P (inaudible)....new side, there's holes around it.

T Do you have to consult anybody, is there anybody you can consult about it?

I promised this job would be finished by tomorrow.....

P And we'll have it.

Tready for Easter Sunday.

P Well you won't get this tooked apart and your rotten wood out and put back together by tomorrow.

T We will if we work overtime.

P An how much will you.....

T We got the timber outside on the lorry and everybody's behind me.

P Go on, yeah yeah.

P Take till Thursday to do that.

T Well we'll work through to Sunday - double time.

P If we don't start on the job now it'll take longer.

P Aye - an even.....

P We are even going to put a new pulpit in.

P I don't care what you say, that altar's not moving!

Situational description

Field: Framed Role Play – Drama in Education

Mantle of the Expert and Role Techniques

One participant (vicar–pupil in role) verbally confronting rest of group (pupils, teacher in role as workmen) over right to shift sacred object (symbolic representation of altar).

Tenor: Class and teacher interacting

Pupil in role as vicar with high status (right to allow or disallow activity). Class and teacher as lower status (workmen). Teacher in mediating role as builder exercising authority over workmen but not vicar.

Mode: Spoken language, public, argument and persuasion – material expertise in conflict with moral authority. Text is whole of relevant activity.

As well as this situational description the text reveals various features of its context through components of the semantic system. In relation to the field the most obvious feature is the lexical selection of nominal words and phrases. There are lexical items expressing concepts of

Christianity (church, Sunday, altar, Easter) and a further specification of the place of worship (arches, pillars, angel, pulpit). There are also references to physical decay of objects (wood rot, wet rot, rotten wood) and references to reconstruction (girders, stonemasons, carvers).

The semantic meaning of the field of discourse is further extended by aspects of the transitivity patterns in the grammatical structure. These ideational processes find expression in verb forms.

A transitivity process reveals 'what's going on' in the discourse. Six transitivity processes may be identified:

1. Action or material, eg. He ran home.
2. Mental, eg. I believe your account.
3. Relational, eg. She is the Queen.
4. Behavioural, eg. He laughed aloud.
5. Verbal, eg. She spoke loudly.
6. Existential, eg. There is somebody at the door.

(Christie, 1985a)

The experiential meaning of this text can be expressed mainly through two kinds of process. Firstly the material or action processes realised in the verbal structures have to do with the request to move a physical object (shift, move, stay). This is allied to the physical condition of the church (repair, fall down, rotten, be ruined) and the work that has been undertaken (built, repaired), so on one level this text reveals a high level of material and proposed action.

The second major transitivity process is the mental process revealed

through verbal expressions of caring and concern (promised, guessing, don't care, trust). These expressions are representations of a single kind of process in the language, that is, the kind of mental processes that can be verbalised.

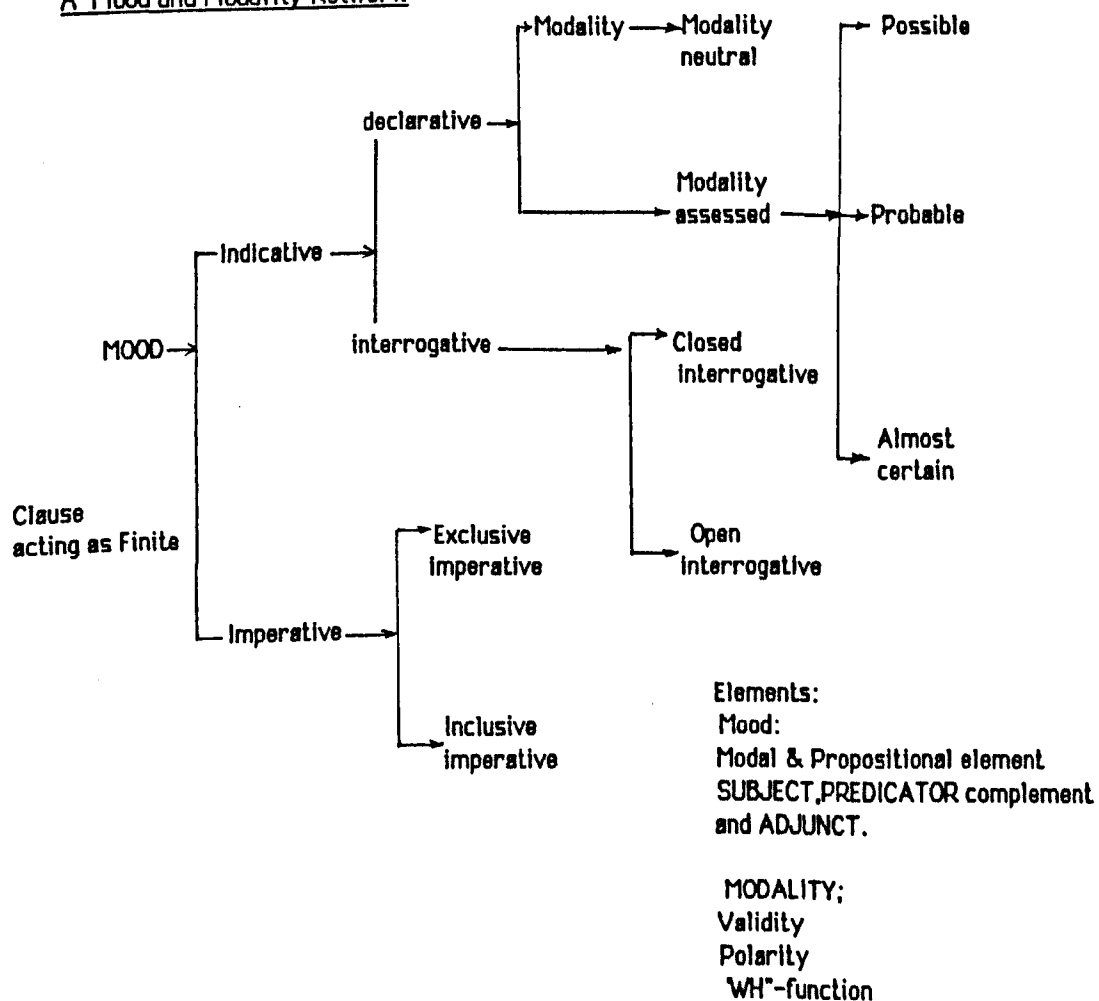
So while the field of discourse is ostensibly about material processes it also carries with it the mental processes of disagreement which are realized through discourse in relation to the physical object (the altar).

The tenor of the discourse is reflected within the Mood and Modality systems of the clause structure. The Mood system is composed of a network of choices which a speaker can select for himself and his listener between different speech roles (Berry, 1975).

The Modality network expresses an assessment of the degree of certainty a speaker has about his statements. The interrelation between these networks can be seen in the following diagram. (Diagram 7. p.95)

At each finite clause there is a choice to be made between the indicative and the imperative. If the speaker chooses the imperative he will expect an action response. If he chooses the indicative, he will expect a verbal response.

Remembering that this is a framed interaction, drama in a classroom which is operating as discourse within a discourse, the opening statement of the vicar (Pupil in role), "which one of you wants to see me?" takes the form Indicative - Interrogative - Open. This taking of the initiative is an

Diagram 7A Mood and Modality Network

expression of role authority by the pupil and confirms the symbolic representation of the classroom as the vicar's church and his right to control what happens within it. His next statement;

"then it can stay there, that altar's not getting moved."

takes the form Mood – Indicative – Declarative , Modality – Neutral, which means we may conclude the speaker is certain of what he says and his right to express such opinions. The pupils in role as workmen have their own expertise but lower status in relation to the vicar's right to control the renovation of the church. This is shown through their semantic choices such as,

"you should have independent girders....."

which takes the form Indicative – Declarative , Modality-Assessed –Probable. This indicates the speaker has chosen a role for himself that leaves the decision making in the hands of the respondent.

The teacher's role as head of the builders allows her to put the case and claim expertise in the area of building. However, the vicar is able to take the initiative and force the head builder to defend the workmanship of the team. She does so ,

T. Now look here sir, that roof can't fall down. In my contract I promised you I would free this church of wood rot and wet rot....

P. { Without moving an altar !

T. { We have freed your ch.....

The interesting point is that the vicar takes the spoken initiative by overriding someone already holding the floor. This is a clear indication of the power of the role status that the drama frame has given him. This power is reinforced by the unstated but obvious interaction of two different reference points. The head builder's argument is based on

the physical deterioration of the building and as the expert in this field there is no disagreement with his assessment. However, the vicar is arguing from a religious belief and historical tradition which demands that the altar remain untouched. The builders argue and justify the material case, while the vicar can reply,

P. "I don't care what you say, that altar's not moving",
which takes the form Mood -Indicative- Declarative, Modality
-Neutral.

This statement codifies the view that religious values are more important than the physical world. The vicar has chosen for himself the role that clearly signals he is certain of the truth of what he says and he has the right to express it.

Finally the mode of discourse is that of a spoken text, containing informal discussion and argument and a strong object theme based around the noun "altar". There is high lexical cohesion in reference to objects (roof, church, altar, wood rot, wet rot), as well as lexical cohesion in terms of processes (falling down, shift, moving). There is ellipsis within the dialogue, modalised on the part of the workmen (it may not, you may have) and certainty on the part of the vicar. When the text is examined in terms of theme, some components of the lexicogrammar are highlighted.

"Theme" in English is indicated by its place in the language structure. It is the lexical meaning that comes first in the clause (Christie, 1985a) The teacher (in role) uses a range of textual themes

including the following;

and the girders.....

and in a few years.....

and they say its.....

well we'll work through.....

now look here sir.....

and they say.....

now all right

These consist of; (i) continuatives eg. "now", "well", and (ii) structural themes which are realised in conjunctions, eg. "and". These help to tie the text together and are evidence of the teacher's concern to maintain the flow of the drama. What is noticeable is how few they are and how they are delivered from within the drama frame. Most of the thematic action in this text is in the area of Topical Themes operating in both group and individual ways. The following examples help to maintain the role identity of the group of expert workmen established in the drama;

we have freed your church.....

we will if we work.....

we got the timber.....

we have found.....

we're not guessing.....

we've been working.....

This sense of solidarity with the group is possible for the teacher because her role allows for strong identification with the pupils. As well as the above group themes she personalises the conflict within the

drama and upgrades the status of the workmen with the following individual topical themes;

I've got some good stonemasons.....

I've got some good carvers.....

I promised you.....

I can trust my men.....

I mean most of them.....

I've built my reputation.....

I'm telling you.....

Topical theme is usually the area assigned to pupils within the normal classroom interaction as they respond to the teacher's initiation and questioning. Textual theme reveals who controls the discourse and it is interesting to note the contribution of the pupil in role as the vicar. Some textual themes in his discourse include the following;

Then it can stay.....

Then why have.....

Then it will.....

How do you.....

Then what's up.....

And how do you.....

And how much.....

The use of,

(1) conjunctive themes is realised in adjuncts eg. "then".

(2) structural theme is realised by conjunctions eg. "and".

"How" functions as both textual and topical in the sense that it is asking "what happened?" Nevertheless, it is textual in that it is an independent contribution to the text.

It is the pupil's ability to use a textual theme while in the drama that is significant. The Drama Frame allows the pupils to make an independent contribution to the direction the talk will take. This is not the case in most classrooms where textual theme is firmly in the teacher's hands, since it is they who habitually control the discourse (Christie, 1985a).

In overall terms the mode is less grammatically complex than some spontaneous spoken language and lexically slightly denser, with fewer exophoric and anaphoric usages (this, that, it, the) than unstructured speech (Ventola 1979).

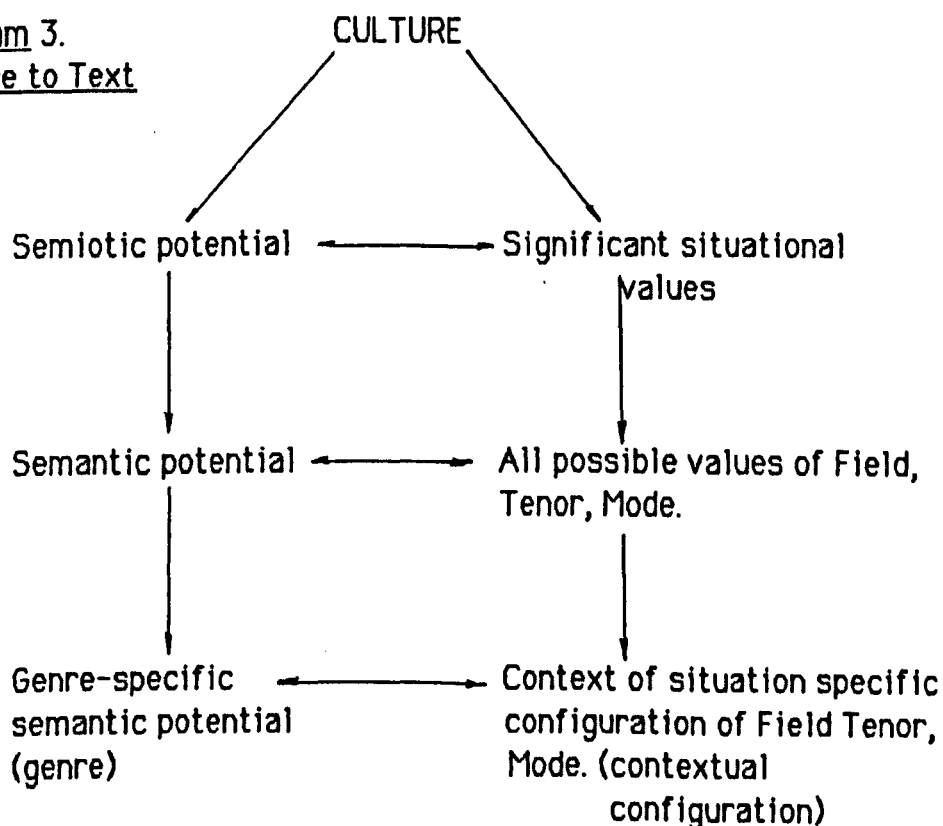
This last point can be explained by the symbolic nature of the objects under discussion within the drama frame. There is no altar present, merely a school desk that represents one. There are no pillars, beams, arches, or girders at all. The verbal assertions stand for the presence of the objects and this is one of the characteristics of the particular language genre of "In-role" drama. The symbolically present but physically absent features of the drama have to be spelt out each time they are referred to in the discourse, so that the participants within the drama have a common frame of reference to enable them to maintain the interaction and cohesion of the drama frame.

It can be seen from the above analysis that the context of situation is realised in functional components in the semantic system and within the text as genre. These connections are shown in the following diagram. (See over page p.101)

This single calibration for the values of Field, Tenor and Mode in a context of situation has been called a "contextual configuration" (Hasan, 1985 P.99), and ultimately derives its significance from the relationship to the culture in which it belongs.

In the case of the text under discussion, culture is shown in the diagram as the highest level of abstraction and represents the school's place in the wider frame of society. The two columns represent realisations and interconnections between aspects of the culture and language.

Diagram 3.
Culture to Text



(adapted from Hasan, 1985)

The semiotic potential of any text includes ways of doing, ways of being and ways of saying. These are influenced by, and influence the significant situational values. In the case of the classroom this has usually been seen as a rather closely defined set of options.

As has already been noted, in all situations where spoken language is used there are rules which govern the rights of speakers. This is clearly evident in classroom talk where the regulative and instructional contexts are inseparably associated. The teacher has the right to speak whenever he wants to, while the pupils contribute to the discourse as they are allowed to.

In many classrooms it has been observed (Edwards and Furlong 1978) that the central focus of the interaction is the authority of the teacher as the expert. This continuous interpretative context contains in it the pre-supposition of teacher-knowledge and pupil ignorance and provides a basis for much of the talk that takes place. (Edwards 1981)

The talk of the teacher actualises the socio-cultural relationships that are operating by defining who has the right to control the interactions that occur in the classroom. However, in this case the drama frame has intervened to temporarily alter the significant situational values by providing dramatic roles to be assumed by the participants.

One subset of the semiotic potential, the semantic potential, is encoded through the values of the Field, Tenor and Mode. The semantic

potential of this dramatic exchange will inevitably be woven into the text through the simultaneous encoding of the Experiential, Interpersonal and Textual meanings. This in turn leads to a genre specific semantic potential for the text.

In this case the discourse that is realised as text can be called an example of Drama in Education, operating in the specific technique of Mantle of the Expert Role, and is expressed as one unique calibration of the Field, Tenor and Mode. This technique can be thought of as a contextual configuration which represents a type of situation that can be replicated.

As is shown in Chapter Eight there are specific teaching strategies that can be employed to produce discourse which exhibits contextual configuration similarity and which therefore can be seen to attain genre identification.

Obviously each text would contain at least two general kinds of meaning. Firstly there are those that are relevant as components of the individual message within the context. In the example chosen, the lexical items relating to the repair of the church and the shifting of the altar are unique to that drama situation.

The other kind of meanings are those relevant to the structuring of the overall message form of the text within the genre. It is here that the contextual configuration of the drama frame, by shifting the role demands of the participant into drama, allow us to make predictions about text structure.

This concept of contextual configuration is necessary for the examination of the text since it is not possible to claim that one individual element, say the Field will produce a specific element in the text. Indeed it has been noted (Hasan, 1978) that a combination of Field, Tenor and Mode might motivate the appearance of a single element in the text. It is the totality of variables that go to make up one configuration that enables the contextual configuration to be used to make certain kinds of predictions about text structures.

If the discourse of a spoken text, the product of a genre and a contextual configuration is examined at the next level of delicacy, then diagram 3. needs to be expanded as follows: (See diagram 'Classroom Semiotic Context' over page p.105.)

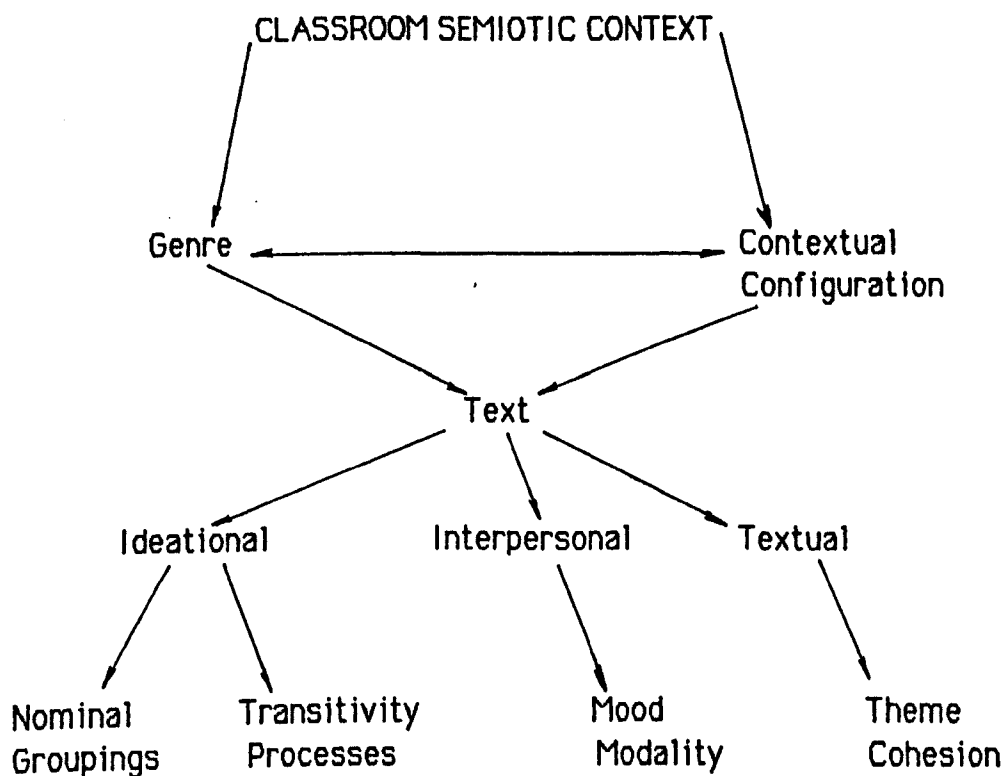
The term "classroom semiotic context" represents the simplified version of the Culture to Text diagram referred to earlier in this chapter.

At the level of text the functional components of the semantic system can be divided into three areas that are realized in the grammatical structure. As previously noted, Ideational meanings are realized through Transitivity and nominal groups. Interpersonal meanings through Mood, Modality and Person, and Textual meaning through Theme and Cohesion.

It is in the area of Ideational meaning and specifically the study of nominal forms (noun phrases, nouns and pronouns) that the data collected from the drama sample can be compared with the best available data base (Little, 1983) concerning the language use of teachers and pupils in

primary schools in Australia.

Diagram 4.



The focus on the Ideational meta-function and the nominal group structures within it will enable any shifts in the control of knowledge or "ownership of the interaction" (Edwards and Furlong 1978 p.24) as expressed in the verbal initiation of content areas within the discourse

to become apparent. The differences in lexical choices made by the teacher and pupils within the drama should indicate the extent to which the verbal initiative in instigating discourse has shifted away from the teacher's usual control of the context.

However before this is considered in detail, an explanation of how the Drama Frame is established in a classroom needs to be made.

THE DRAMA FRAME

If you have a great play what begins to be seen? A commonality of meaning for many people. If you take Ibsen for example; say, "A Doll's House", you think you are dealing with private affairs but, as with all the great plays the private characterisation and the specific characteristics of the plot are always about massive concerns that are universals.

Dorothy Heathcote 1986.

(unpublished interview)

To enable drama to work within the classroom the frame of reference that is being used must be made explicit by the teacher. This is because the "interaction frame" to use the term from Barnes & Todd (1977, p.103), has to be altered in such a way that that the teacher/pupil interaction no longer appears to conform to the accepted role context which usually operates within the classroom. This shift in the semiotic context must be clearly signalled to the pupils so that they are aware of the nature of the interaction they are involved in. These negotiated interpersonal interactions of the drama are quite different in role terms to the reality of the classroom context and the pupils must always be clear whether it is drama or reality they are involved in!

This acceptance of a dramatic frame and with it the assumption of dramatic role must be negotiated by the teacher with the class before any drama can take place. This is because the classroom interaction in drama alters the familiar premises of communicational context and role

expectation which operate in the classroom in quite specific ways as outlined in the later section "Context of Situation and Classroom Language Genre."

The distinctive feature of classroom interaction, the teacher in central control of the communication network as well as the social context in which it is embedded has to be seen to be altered if drama is to occur. The pupils' expectations about what constitutes acceptable role behaviour from the teacher and what is considered acceptable classroom role behaviour for themselves have to be modified to allow a new interaction frame, the "Drama Frame" to operate.

The essential element for success in establishing the Drama Frame is the use of the "once remove". This is a distancing of the pupils from the role expectation and teacher control of communication within the learning context. In the drama classroom the pupils enter into the role of behaving "as if" the drama context were real. It is a teacher-provided framework based on a common "willing suspension of disbelief." This "once remove" from the classroom semiotic context is achieved by building into the drama framework what Boal (1981) calls Metaxis.

This is seen as a mental attitude, a way of holding two worlds in mind, the real and the dramatic fiction, simultaneously by a participant within the drama frame. The meaning and the value of the drama lie in the interplay between these two worlds; the real and the enacted. In the following transcript from the drama Metro-Media, this double focus can be seen to be operating.

Appendix Five: Metro Media Tape No: 96:28

(Out of drama discussion)

T. Do you want to make a decision as a class now? What would you like to happen next?

P1 We'll see George!

P2 Yeah..

P3 Yeah

T. Is that what you'd like to see?

P1 Yes

P4 Yes, we'd ask to see George.

T. That's what you'd like to happen next.

P1To talk to, and give in to us.

T. OK - well this is the last....

P5 (inaudible).

T. Did everyone hear that, is that agreed.

P5 Yes !

It is clear that the children are actively construing the world of action by treating it like an object as well as seeing it as being something to experience.

They make the decision outside the drama frame about what they want to happen next, and that is to meet a role ;

P1 we'll see George !

As well as determining the outcome of the meeting they expect him,

P1. To talk to, and give in to us.

So in this sense they are treating the drama as an object with a form which they can manipulate. However they are also eagerly looking^{forward} to being involved in the experience. They intend to use their powers of argument and persuasion as well as their collective power to withhold their labour to force a successful resolution in their favour. With the teacher's active encouragement they are both structuring the art form of the drama and simultaneously enjoying the experience.

In a later text from the same drama (Appendix Five) the pupils are in role as journalists using a chalk box for a tape recorder. They are aware both of the box as a box and its symbolic function as representative of a tape recorder, and even further, when using a real tape recorder they are aware of the distinction between a tape recorder and the "journalist's tape recorder". The "tape recorder" of the drama is framed differently to the tape recorder in the real world.

This sense of distancing or "verfremdung", to use Brechts term, from the normal classroom context is essential if drama is to happen. Those involved in the drama context need to be participants within the framed activity and at the same time spectators of their own participation (Carroll 1986). Of course for the pupils this theoretical insight rarely reaches the conscious level. However the teacher must be aware of the balance that has to be maintained. As the drama is carrying

the educative possibility, the most significant element is the pupils' learning not the overt demonstration of role identification.

Within the context of the drama framework, this distancing is necessary for the participants as it provides them with a perspective on their own involvement in the action. It begins to operate for the pupils when they identify with the teacher's hypothetical language mode which establishes the framework. By behaving "as if" rather than "it is", the pupils can become sufficiently removed from the situation to feel protected and sufficiently involved within it to use their own "action knowledge" (Barnes, 1976.) of the world to deepen their understanding of it.

This holding of two worlds in mind at the same time can be seen as the central dynamic of the imaginative act (Bolton, 1984 p.162). In theatrical terms actors have been called 'productive schizophrenics' (Heathcote 1984.) and it is this ability to project truthfully another life that provides the power and vitality of the theatre.

Actors consciously construct a role around a script whereas in Drama-in-Education the pupils respond in role to the unfolding context in a far less conscious way. They are working at a level of feeling response rather than technique. They do not face the pressure the actor feels to project to an audience an external representation of an inner experience that is to be vicariously shared. The convention of the drama frame allows the pupils to be both actors and audience at the same time so they are able to respond "as if" the events of the drama are occurring in the present.

The "once remove" of the dramatic frame is represented in the following extract by a dramatic convention, the miming of ^{an} imaginary telephone, and the dramatic dialogue that accompanies it.

Appendix Five: Metro Media Tape No 98:12

(Teacher in role as editor, pupils in role as reporters)

T. Teacher in role- on telephone) All right then... so you don't think we can run the story then.

(Teacher turns to pupils)

T. Ah, the lawyers have just said they don't think we can run the story, we haven't got enough proof. I mean, have you people since I've been out...

P1 (That's only lawyers...

P2 (What about all the money that goes down the drain then?

T. Look, look, I'm not worried about that, yes sorry....

P3 (It's a whole day's work we just got scrapped.

P4 (It's our, our... all that work

Ps ((inaudible) we went...

T. I know...Look I'm sorry about that.

P4 All that work we went through.

P5 It's our story so if we get in gaol for it it's our fault, not yours.

T. No, but you see the responsibility is mine. I mean you're in my employee so, I realise it's a whole day's work down the drain but I mean, we can't run stuff, that's defamation...

P5 Yes we (inaudible).

P3 {What should we want to do that for...

P6 {It's our story and we should have, and if we want to publish, we should be able to.

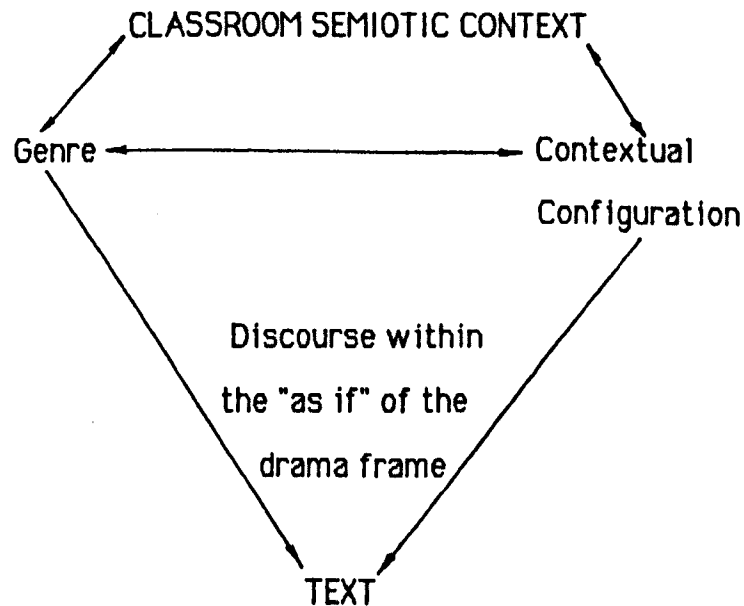
This dramatic convention of an observed telephone conversation allows the pupils to feel sufficiently distanced from the reality of the classroom semiotic context and at the same time protected enough to take the initiative within their assumed roles as reporters to question the decisions being put forward by the teacher in role.

This verbal initiation, denial, rejection and follow up by the pupils is not part of the normally accepted classroom teacher/pupil relationship and reflects their response to the role status that is real only within the drama frame. The operation of the "as if" that allows these roles to occur, can be seen in the following diagram. (See diagram, Classroom Semiotic Context over page p.114.)

This diagram is an attempt to represent visually the connection between the classroom semiotic context and the language produced within the drama framework.

The classroom semiotic context at the top of the diagram represents a simplified version of the "Culture to Text" diagram in Chapter Seven (p.101) and it represents language operating as a social semiotic within the conventional non-drama classroom.

Diagram 1.



However, by actualising the "once remove" of the Drama Frame through the specific language genre of drama and the enactment of a symbolic contextual configuration, the discourse produced takes on the quality of metaxis. What occurs is an interplay between the actual world of the classroom context and the fictitious world of the Drama Frame.

The distinction between being a spectator or a participant in the activity becomes part of a continuum that shifts radically

depending on the dramatic convention that has been established.

By negotiating the drama frame the teacher helps the pupils to become participants in the activity, whilst still allowing them to retain their conscious ability to reflect on their actions from within the

framework of the spectator role. They are able to manage this duality because they are protected by the "once remove" that only the drama framework provides.

They are able, because of the "no penalty" area of drama, to take on the attitudinal role provided by the contextual configuration while remaining partially spectators. They are given the protection of role legitimisation to explore the learning problem as participants within the drama, using the whole range of knowledge and language strategies that is available to them.

Pupils can also leave the roles they have created and examine their actions with a "detached evaluative response" (Britton 1971), that leads them to an enhanced understanding and awareness of themselves and the topic they are investigating.

They become capable of taking a stand on an issue and then giving a view on their understanding of it. This "detached, non-operative evaluation" (Harding 1937) as a spectator is much more accessible than is normal in the classroom, because the framework of the drama provides the protection and time to consider the consequences of their potential action. The drama frame frees the pupils from the pressures of conforming to the social constraints and control of knowledge exercised by the teacher outside the drama framework.

The area of reflection available within the drama framework allows the individuals to operate "directly on their representations of reality" (Britton 1970) and, therefore, to control their own learning in a

way that would otherwise not be open to them.

The drama framework provides a clearly defined, penalty-free area where pupils can "extend and enrich their predictive capacity" (Britton 1970). As Dorothy Heathcote makes clear, by encountering the present tense of the drama frame, and the productive tension that is built into the structure the pupils extend their range of language initiatives by overcoming the problems they encounter within the drama.

Further than this, they are able, because of the "once remove" of the drama framework, to reflect on their experiences, and become aware that a new area of language and action is open to them.

In the already cited Metro Media (98:12) video tape extract, the "once remove" of the drama frame is represented by the dramatic convention of role. The pupils are in the expert role as experienced journalists, while the teacher is in role as the office manager/sub-editor.

They are protected in their roles in symbolic and spatial terms by the arrangement of the desks in "departments" of Video, Radio, and Print. They have large signs, name tags and layout sheets of their work, all operating as dramatic representations of their new status. The teacher's status as a functionary of the organization encourages them to use their own language strategies to express their disquiet at the way the "News" is being handled.

This role assumption encourages them to think from inside the responsibility of the situation, to reject rather than be directed by the teacher's frame of reference. The pupils' concern with the problem is

perceived primarily in interactional affective terms rather than being seen by them as a cognitive task that has to be solved to satisfy teacher requirements.

The aesthetic meanings they feel are embodied within the action (Langer 1953), even though they are expressed within the text in physical terms such as,

"Fifty dollars worth of batteries gone" (Metro Media 98:12),

That they understand the importance of the problem is clear, as the following out of drama discussion shows,

Metro Media (out of drama discussion) Tape no: 99.15

T. So we are going to have some people who actually, who are going to quit over this job unless he gives in and allows you to print the story.

P1 Yes.

T. You were telling him, Don't-, you think that's pretty interesting.

That people are prepared to be so....so....

P2 Tough.

T. Tough about their own job. I wonder why it is that people...

P3 Because they are -

P1 We have proof that Frank Carr was possibly murdered, we have proof that we have suspicion.

P4 Nick!

T. I mean in the real world would people give up their jobs just to

get the truth!

P3 They do! Yes...

P1 They do.!

T. I wonder why that is, who ^{do} people _^ that sort of thing?

P5 Because they don't think it's right - that the truth shouldn't be printed.

Ps (Inaudible).

T. So you think truth is more important than somebody's job?

P5 Yep.

In this extract they are commenting in a reflexive way on their own motives for demanding the story to be published as they say,

"because they don't think it's right - that the truth shouldn't be printed".

As well as this expression of concern they are thinking from inside the drama. This is shown in,

"we have proof that Frank Carr was possibly murdered, we have proof that we have suspicion".

This affective feeling response is encouraged by the teacher through his initial use of "we" and demonstrated by the pupils' use of the same term, "we have proof....",

The normal ^{classroom} semiotic context of the classroom is mixed with the fictional construct of the drama frame and provides a clear example of both frames of reference operating at once. An even clearer

example occurs later in the drama when the smooth running of the normal classroom context is suddenly interrupted by the different role expectations of the drama frame.

METRO MEDIA 3 (out of drama discussion) Tape No:98.71

T. So what do you think would happen in these sort of cases?

P1 Ah, people would go on strike.

T. People would go on strike.

P2 People would get sacked!

T. People would get sacked.

P3 People would walk out.

T. People would walk out.

P4 Some people would quit.

T. {-Some people would quit

P5 {- I know what I'm going to do, I'm going to sack you

Ps. (laughter)

T. It's terribly interesting what you are saying. Would people really quit, decide to quit over the fact they decided not to run a story?

P6 Some people would run straight over to the Worker's Union.

P7 Who can sack you?

T. Well no one can sack me because I'm part of the management.

P7 No but what about

P3 We could take you to court.

P5 We could kick you out of this job!

The extract begins by exhibiting all the characteristics of conventional classroom discourse as noted by Sinclair and Brazil (1982), and Edwards and Furlong (1978). The teacher initiates the exchange with an open question to the class, a pupil responds with a short precise answer. The teacher follows up with an exact repeat of the answer which signals tacit acceptance of the offering and non-verbally (nods and waves hand) indicates the floor is open for another contribution. The use of "would" indicates that both teacher and pupils are thinking about the events in a detached way. This establishes a pattern of response to the original question until a pupil, reverting to the drama frame, addresses the teacher "as if" he was still operating in the assumed role of sub-editor of Metro Media.

This frame break produces laughter as the pupils realize the alternative frame of reference allows the disruption of normal patterns of communication. This holding of two frames of reference and the line at which they fracture is very close to Koestler's (1964) concept of "Bi-association", where he claims that humour comes from this sort of conjunction of two frames of reference. The teacher treats the frame shift as a joke and laughs with the pupils, then attempts to re-enter the pattern of discourse. After one reply another pupil, her mind obviously on the drama frame, takes the initiative and asks a question from an in-role viewpoint that forces the teacher to abandon the line of discourse and

reply "as if" he were the sub-editor. Suddenly the concerns of the drama frame are back in action and the pupils are airing their grievances from their assumed role positions.

The emotional identification with the problem of the drama frame is evident as is the shift in language genre. However, the pupils are aware of the framed activity they are engaged in. This is shown by their comments;

P3 "We could take you to court"

P5 "We could kick you out of the job"

(Metro Media 98.71)

They are at all times aware that they are involved in a "once remove" from the normal semiotic context. They do not see themselves as media workers but behave "as if" they were. There is no sense of "schizophrenic hallucinated participation" (Harding, 1937), in their actions. The ease with which they transfer from the classroom context to the drama context and then back again clearly shows this. The fact that they feel they can do this legitimately means that the Drama Frame is operating in a clearly understandable way.

The Drama Frame

This frame is composed of two elements that must be negotiated by the teacher before the drama begins.

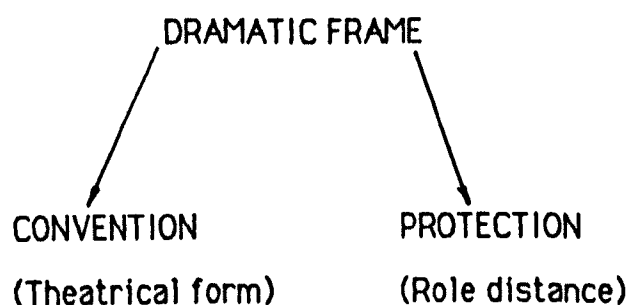
Although the term "frame" is a metaphor for bracketing off behaviour into a particular contextual configuration and language genre, it

is a particularly apt one for considering the elements necessary for drama to operate. Just as a frame around a painting can be considered to have a surface and a depth, so the frame around a drama can be considered in the same way.

This frame for dramatic activity is composed of two elements. The surface consists of the convention or theatrical form that is chosen by the teacher. The depth of the frame depends on the level of protection or role distance that the teacher builds in. The arrangement of these two elements determines the sort of picture that appears inside the frame.

In a less metaphorical form the elements can be shown in the following way:

Diagram 2.



The Dramatic Frame acts as a border separating the images and events inside the frame from those outside. By focussing the pupils attention on the actions within the frame, it clearly delineates the difference between reality and the representation of reality we call drama. It is the "as if" device which provides the dramatic role protection

which enables the pupils to enter the drama.

The first of these elements, Convention or Theatrical form, can be thought of as^a dramatic technique: for presenting material. By developing a consciousness of the theatrical and non-naturalistic possibilities of drama (eg. a frozen moment in time, a speaking portrait and so on), the student is helped to feel secure within the form.

The less naturalistic the drama is, the more obvious the dramatic frame becomes. I have indicated only a few of the possibilities on the diagram below. (See diagram, Role Distance overpage p.125.)

Dorothy Heathcote in her article Signs and Portents (1980b) lists at least thirty three conventions, and drama teachers constantly invent new ones as they are needed.

Secondly, there is Protection or Role Distance. Once again these structurings of the event are dramatic options open to the teacher for presenting material. Role distance refers to the distance the participants are framed from the "living through" experience within the event.

In this sort of educational drama pupils and teachers are not trapped in the present moment of unstructured participation as is the case in real life. The artform allows them to structure the role distance that is appropriate for the material.

The difficulty with the most obvious form and closest to real life, that of the participant role, is that it requires a high level of acting skill from the pupils to demonstrate that the activity is being carried forward. As the pupils do not have the technical knowledge of the actor, the only

effective way for this to work is for the teacher to build up over an extended period a deep level of feeling response to the context which allows the pupils to respond spontaneously, "to stumble upon authenticity" as Dorothy Heathcote puts it.

Other role distances do not require this same level of acting skill to be effective. They require an attitudinal commitment to the role from the pupils which depends only on the foregrounding of the appropriate role protection. For example;

"I'm the reporter around here and I'll tell you how it was "

or,

"I'm the artist and this is my painting of the event "

is a much more viable role position to maintain than to attempt to live authentically the minutiae of a reporter or artists life responding in character to the changing turn of events.

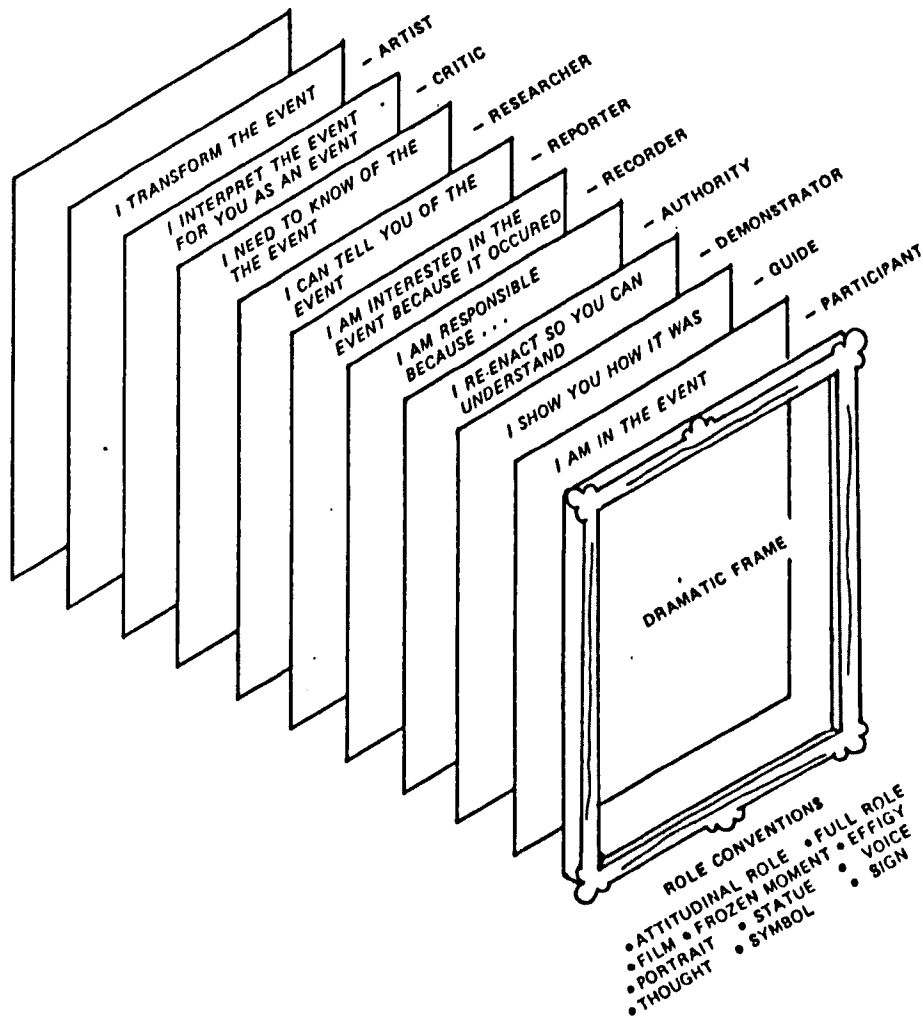
Of course there are times when the teacher will want the students to be participants in the focus event of the drama and this can be carefully structured. At other times the teacher will require their interpretation and transformation of the event.

All varieties of role distance are equally dramatic. The distinction to be made is that it is the distance from the focus event that provides the protection. The dramatic enactment of role taking occurs whatever type of role distance is used. In fact pupils often feel more protected and work with more conviction if they are framed at some distance from the naturalistic form. The minimal role distance of the

participant is often too close and blurred with their real world to sustain belief in the Drama Frame.

All of the role distances shown in the diagram below are available for any piece of work. Of course, each one produces a quite distinct and characteristic form when combined with a role convention.

ROLE DISTANCE



Within the specific contextual configuration of a drama and the language genre that accompanies it, the discourse that is produced by each of the combinations of role distance and theatrical form will vary widely. In the Metro Media example, already noted (98:12), the Drama Frame has been established with the degree of Protection or Role Distance for the pupils operating at the level of researcher, while the Role Convention or theatrical form is that of symbolic representation.

The pupils as reporters with their press cards, layout sheets and clipboards, are reacting naturalistically to the turn of events even though when they are outside the drama frame in the discussion phase (96:28), they are largely deciding and structuring what will occur later. At other times in the drama the role distance and convention are altered by the teacher to produce a different response as the following extract illustrates.

Appendix Five: Metro Media Tape No. 73:08

(Pupils in-role as a television show)

T Click! (the television is switched on).

P1 (In role as television interviewer). Did you have any relationship to Frank Carr.

P2 (In role as Frank Carr's wife). Well I am his ex-wife.

P1 Do you have any enemies that you know of?

P2 No....but Frank had a few.

P1 Like, do you know their names?

P2 I don't want to get involved!

P3 (in role as television interviewer) Where were you on Sunday night?

P2 Well actually, I was on a train at Peterville, Ken had to go to a tournament but he didn't come back.

P1 Do you know the name of this train?

P2 No.

P3 Were there lots of people on it?

P2 Yeah, there were a few.

P3 Were all the seats filled up?

P2 No, there were a couple left.

P3 Were there people hanging around the doors and stuff.

P2 Yeah, there were a couple.

P1 Did you see anyone wearing clothing, like dark jeans, dark shirt and dark jacket.

P2 Yeah, I saw a couple, I had one on myself. (Touches arm referring to jacket).

P3 Did you ever have any problems with money - like...

P2No

P3 Did you ever go around and ask Frank for money -

P2 Yes

P3 What was he like, did he give it to you alright?

P2 No, it was a bit of a battle to get some off him.

Here the role convention being used is that of television. The pupils move from a fixed frozen moment when the teacher's "click" turns on the set. This convention allows the pupils to assume the role distance of researchers for the interviewers and reporter for the ex-wife.

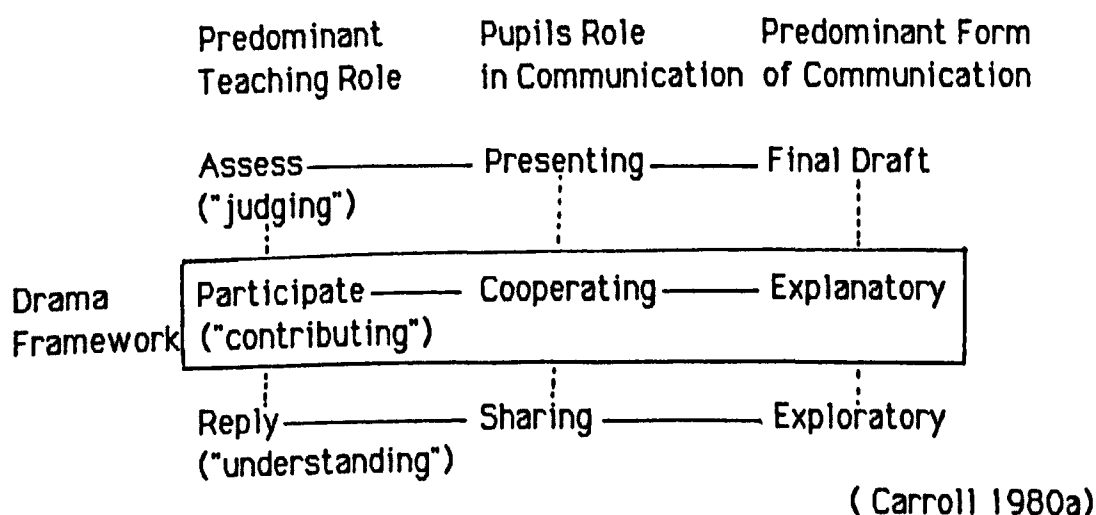
Interestingly enough this shift in role distance and strength of convention allows a 10 year old boy to claim that he is the ex-wife and this is accepted by the interviewers and the rest of the co-educational class who are taking down notes based on the "television" show they are watching. This drama frame is significantly less naturalistic than Metro Media 98:12, and consequently the gender difference is accepted by the participants because the role protection is operating at a high level.

As can be seen from all the Metro Media samples the teacher no longer has to tightly control the communication system within the classroom because the framework of the drama imposes its own constraints. He can enter into the drama frame in a role that allows him to put aside, temporarily, his authority and control of academic knowledge. The teacher is now able to reply rather than assess the pupils' responses from inside a role as a group member. This provides him with a new range of teaching strategies that are an alternative to the Transmission - Interpretation polarisation of teaching styles described by Barnes and Shemilt (1974) and the "recitation" of Hoetker and Ahlbrandt (1969).

This strategy of educational drama appears to fit between the two teaching styles outlined by Barnes in From Communication to Curriculum (1976). This can be seen in the following modified version of his diagram.

In this diagram a "participating" line has been placed midway between the other two alternatives he offers.

Diagram 4



In teaching terms the "judging" strategy places all responsibility for action in the teacher's control of knowledge while the "understanding" strategy places a heavy responsibility on the learner's interpretative framework. However, the "contributing" strategy which operates in the drama framework makes the assumption of responsibility a joint effort. The teacher, as a group member with an assumed role, can contribute as much or as little to the situation as is necessary to keep the learning

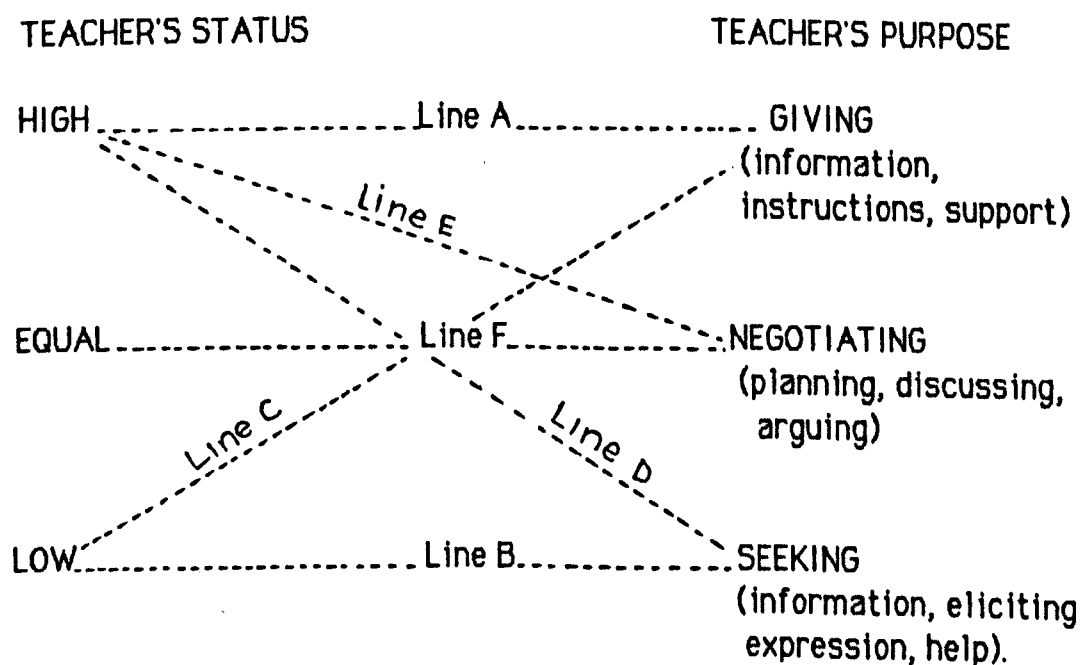
productive. The role he adopts ensures that he can do so without dominating the communication system.

The following planning grid illustrating the role status options that are open to teachers, depending on their purpose within the drama is shown below. So as well as role convention and role protection, teachers have a choice of role status which will affect the language initiatives the pupils feel they can take.

Diagram 5.

ROLE IN THE CLASSROOM

A PLANNING GRID



(O'Toole 1985)

The teacher's careful use of assumed role status defines, in interactional terms, the role status possible for the pupils. The teacher often takes a lower status to upgrade the pupils' expertise and encourage the taking of language initiatives. Of course, the role status the teacher assigns himself within the drama is part of a continuum that is constantly shifting, depending on the needs of the pupils.

This is quite unlike the social context outside the drama frame which limits the teacher to a high status socially ascribed role that has to be constantly defended through the use of the "recitation" genre within the classroom. It has been claimed (Hull, 1985) that the coercive etiquette of classroom language restricts the teacher and learner into high and low status roles that restrict meaningful discourse. As Edwards (1981) notes;

"In the 'typical' classrooms, the point of persistent reference is the authority of the teacher as expert, which provides a more or less continuous interpretive context. A basic presupposition of teacher knowledge and pupil ignorance is a main resource from which both teacher and pupils accomplish mutually comprehensible talk". (p.303).

It is the drama frame which can temporarily alter this "typical" pattern of discourse by providing a range of alternative status roles in a way that is not possible within the social context of the classroom.

A summary of the characteristics of In-role drama discourse

*The focus of the discourse is on the participants making

meaning for themselves from within the drama.

- *The discourse is concerned with why events happen rather than a straightforward reenactment of the event
- *The teacher is actively involved in the drama, and will take on a number of roles in order to extend the children's thinking about motives and reasons that lie behind the characters and events of the drama;
- *There is no intention to perform to an audience or to communicate with anyone other than with fellow participants;
- *Although the basic situation, the who and where, may be decided upon by teacher and children together, the teacher introduces questions, other roles and events not all of which may be known beforehand, but which sharpen awareness, highlight the issues involved in decision-making or cause participants to reassess attitudes previously adopted;
- *The teacher when in role, uses theatrical elements to heighten the impact of the drama for the participants eg. surprise, tension pace, stillness and movement. Adoption of role often includes the use of symbols to signal a role;
- *Significant moments in the drama are often "frozen" or drawn out while, by use of rituals or teacher-in-role strategies, the children are pressed to find reasons and motives for assumptions or decisions they have made;
- *The children speak of this type of drama as an attempt to adopt

"the mind" of another person or of "being" that person, rather than "acting".

(Schaffner, 1984)

These characteristics are drawn from Schaffner's description of what she calls "Experiential Drama" and as such reflect accurately the characteristics observed in the discourse of the In-role Drama sample.

In conclusion it can be noted that there are at least seven linked attitudes that are necessary in a classroom before pupils can successfully enter the teacher established "as if" of the drama framework. These are:

(1) The pupils must assume a temporary attitude or theme in which they can all share a belief.

(2) This attitude must be concretely focused by the teacher so the problems inherent within it can be clearly perceived.

(3) This assumed attitude must release the pupils' expectations from the normal participant role in the classroom and project them into the drama.

(4) The attitude has to always feel to the class that it is a matter of public concern and not an exploration of private feeling.

(5) It must also provide an opportunity for the pupils to bring their

own "action knowledge" to bear on the problem.

(6) There must be an implicit tension or pressure maintained within the attitude for some resolution of the problem.

(7) An appropriate dramatic convention must be employed which utilises the elements of theatre in a creative way to bring these attitudes into a dramatic form.

All of the above elements are necessary if a drama is to function successfully. However, it is the first one that teachers must negotiate before they can move forward at all. That is, they must develop a strategy that aids pupils to assume an attitude and enter the drama framework.

For the pupils, the focus of attention will be on creating a drama that deals with the problem at hand. The teacher's focus of attention will be concerned with the aesthetic dimensions possible in the context whilst also being aware of the needs of the pupils for an "instrumental" (Bolton, 1984) or referential form for the drama which allows a range of status roles to operate for all the participants.

CONTEXT OF SITUATION AND CLASSROOM LANGUAGE GENRES

If we expect children to believe in school, then what they do there (which is something contrived and manufactured like an actor's performance) must be planned and executed so that it feels real. We have to recognise that school work is artificially made.

Dorothy Heathcote 1982.

It is an assumption of this study based on the research findings of sociolinguistics, (Halliday and Hasan 1985) that any spoken language interaction will result in the creation of discourse that can be viewed as text. Further it is assumed that these texts are not random or isolated events but arise out of specific social occasions. Part of the meanings they express come from outside the text itself and can be found in the context of the situation.

The discourse is part of a social situation as well as a linguistic event and this fundamentally affects the characteristics of the text that is produced.

M.A.K. Halliday analyses the **social content** of a text into three areas that correspond to the functional components of the semantic system that operate within a text. This provides a connection between text and situation which allows sociolinguistic predictions to be made about the overall structure of meaning that is produced.

The three social components are;

1. Field of discourse: This represents the kind of activity that is

going on. The activity, within which the language is playing some part as recognised in the culture. In a metaphor drawn from the theatre the Field can be seen as the "play", the staged activity that is occurring. It can be thought of as the set, the props, the activity that ebbs and flows in front of the footlights. Sometimes a farce, sometimes a tragedy, more often a melodrama, the Field is the action of the drama. The sociolinguistic researcher is of course the critic

2. Tenor of discourse: This represents the interacting roles of the participants who are involved in the creation of the text. To continue the metaphor from the stage, this represents the actors on the stage and their social status in relation to one another; one is a master, another a servant. A third is lover, King, murderer and husband, each role appropriate for those he meets.

3. Mode of discourse: This represents the particular functions that are assigned to language within the situation. This also can be seen as part of the theatrical metaphor. Mode represents the rhetorical channel, the script, the parts transformed into the spoken lines on the stage. This can take many forms, conversation, exhortation, soliloquy, proclamation and so on.

Context when seen in this way is not only retrospective, in that it allows explanations to be made about why certain things have been said or written, but also prospective. Because of the close link between text and context, appropriate assumptions about the prediction of meaning that

will occur in a situation ~~are~~ continually being made by the participants within it.

This is clearly obvious in the school situation where conventionalised and structured texts are enacted every day. The marking of the class roll for example is a highly formulaic situation. The morning news talk is also ritualised and conventionalised (Christie 1985b).

The texts created between teacher and pupils in the context of classroom lessons have also been shown to have well defined structures (Sinclair & Coulthard 1975). McLaren (1986) goes so far as to claim that ritualised school 'organisation' as opposed to true ritual patterns have come to dominate and control the creativity of pupils. In fact there is a sense in which the structure of classroom lessons can be seen as one long text that carries over from one year to the next, and provides the unspoken assumption on which classroom interaction relies.

In schools, as in wider contexts, the conventions of the institution lead to conventionalised forms of texts which can be expressed as language genres. In general terms, a language genre can be seen to provide a precise index and catalogue of the relevant social occasion of the teaching/learning activity at a given time (Kress 1985).

Some language genres have received a detailed amount of attention. However in the schools, as in the wider society, this has traditionally been concentrated in the areas of Literary Studies.

This is a clear example of the tendency for written language to be seen as high status knowledge, while the text of the spoken word is

perceived as low status knowledge and therefore not really worthy or amenable to analysis. Interestingly enough, Drama in Education is a highly verbal activity that is largely improvised and therefore has^{been} seen as peripheral to the central purposes of education. Theatre however, which can be reduced to a written text, is accorded higher status although still seen largely as a "frill" or grace subject within education.

Nevertheless, it is the novel, the short story and the poem that have been classified according to generic structure. More recently the semioticians have treated film (Barthes 1966) as a genre and there have been attempts to deal with the complexity of theatre and drama (Elam 1980) in the same way.

The literary treatment of genre, especially in the written form, has generally operated within the academic framework which divorced the text from the interaction of the social occasion that led to its creation (Kress 1985). This has led to a range of texts being classified as similar through common identifiable themes or tropes, without a clear explication of what it was that led to such a form being produced.

A similarity can be seen with the spoken genres of classroom interaction. Although much research has gone into specifying their characteristics (Sacks, Schegloff and Jefferson, 1974; Sinclair & Coulthard, 1975) this research has largely neglected to make a connection between the form of the genre and the functions and meanings of the context.

Within Education, the curriculum, both hidden and overt, as well as

the more general social aspects of the education system need to be considered as partly determining text. The point being that the extralinguistic meaning of texts is derived not only from the meanings of the discourse which gives rise to and appears in particular texts, but also from the meaning of the school context they are embedded in.

Both individual contextual configurations and genre structures carry specific and socially determined meanings embodied in the discourse which together make up the text. The two components of meaning are ;

Contextual configuration-those meanings relevant to the
individual message within the text

Genre- those meanings relevant to the structuring of the overall
message form.

Together they make up the text of the situation and can be thought of in terms of Field, Tenor and Mode. In the classroom, text carries meaning about the nature of the school context from which it is derived, as well as generic meaning about the conventionalised language structure in which the text arises.

Texts are therefore doubly determined, firstly by the meanings of the discourses which appear in the text and by the forms, meanings and constraints of a specific genre (Kress, 1985). In the classroom these two kinds of meaning match and overlap to such an extent that context and genre are often considered to be the one thing.

However, it can be shown that there are many different forms of spoken curriculum genres within the classroom (Christie, 1985a), even though they often share the structure of the teacher in central control of the interaction. It takes a radically different form of curriculum genre operating in the classroom, such as Drama in Education, to make this distinction clear.

Both context and genre are societally determined. In terms of teacher/pupil interaction, the discourse context is derived from the subject content of schooling, while the specific genres are derived from the conventionalised, more intimate, social structure of the lesson form.

These meanings are woven together and because there has been such a strong specification between the nature of schools and the kinds of verbal behaviour that characterise them, at times it seems that context and genre are identical. However, if the language research data is examined it appears that this is not the case. It can be seen that certain dramatic curriculum genres do not fit into the concept of what constitutes an appropriate discourse in the school context when they are examined as text.

As David Butt (1985) points out, for Educational contexts a theory of language needs to:

1. address texts and not merely sentences.
2. differentiate between text forms or generic structures.
3. be explicit about the role of contexts in controlling the appropriateness of meanings.
4. clarify the factors involved in switching mode from spoken to

written . (p.80)

So following this line of reasoning, it is by examining the texts of drama in use in the classroom as well as non drama texts, that any difference in generic structure should become apparent.

It has been claimed then that classroom texts are constructed in and by contextual configuration and genre. However, the situation is not so clear cut if we consider the language exchanges between children and adults outside the school. The I.R.F. three parts exchange (Mehan, 1978; Sinclair and Coulthard, 1975) that has been seen as the product of such interaction also occurs in the home between parent and child and frequently with the child as the initiator and evaluator (Wells, 1981).

These exchanges have significantly similar features which appear to be due not to the context but to genre. Similarly, when a range of differing texts in educational settings is examined, the teaching discourse produced is similar across a number of genres. Newstalk, Roll Marking, Exposition and Narrative, all operate with the teacher in the expert/ authority role. These features are due not to genre but to the structure of the contextual configuration.

The typical language form of conventional classrooms is that of pseudo-questions (Barnes, 1969) where the teacher is asking for a display of information from the pupils. This has been seen as a major structure of containing the pupil within the teacher's frame of reference (Hammersley, 1977; Edwards and Furlong, 1978, and many others).

However, these conversational strategies are common in adult-child

talk in the preschool years (McLure and French, 1981). Nevertheless in the classroom context and within educational genres, pupil generated instances of initiation and follow up in question structures are seldom found in the data (McLure and French, 1981).

It can be seen then that it is not just a matter of the context or the genre determining the text, it is a reciprocal process. The teachers and pupils use their understanding of the classroom context to generate appropriate discourse and this genre in turn helps to define the context in which they interact (Edwards and Furlong, 1978). It is this nexus that has led writers such as Hoetker and Ahlbrant (1969) to claim that the characteristic patterns of classrooms can be seen as a severely restricted set of genres or the "recitation" as they call it.

Other writers (Henry, 1984) also regard the characteristics of classroom discourse as forming a "package of teacher behaviours which constitute the recitation style of engaging pupils in learning activities" (p.36). For Henry, this consists of the teacher in control of the question/answer interaction. There is teacher evaluation of pupil responses based on an undisclosed "right" answer in the teacher's mind, teacher explanations, restricted pupil participation, closed questioning, pupils confined to desk work, and teacher interaction via curriculum materials ie. books and worksheets, rather than direct address. Later in the article he claims;

These assumptions or beliefs on the nature of knowledge and learning mesh with the authoritarian structure of schooling to form the pervasive

rationale of institutionalised education. The recitation is so embedded in this rationale that its propagation is effectively beyond dispute amongst practising teachers. These assumptions (or beliefs) relating to learning theory, to conceptions of knowledge, to authority structures, and to relationships between individuals, form a teacher culture which pervades the classroom and filters the potential workable teaching strategies for that setting. The recitation is the residue of this filtration process.

Henry (1984), p.39.

So it can be claimed that the institution of Education has certain characteristic forms of discourse associated with it. This discourse arises from, gives expression to, and encodes the values, meanings and practises of the institution. However, within education there are many different kinds of conventionalised social occasions. These include school assemblies, speech days, national days, as well as lesson structures such as guided discussion, question and answer exposition and so on, which have their own specific forms.

There are also the discrete subject areas which often have their own conventions. For example in many N.S.W. State schools (Australia), craft lessons such as weaving, paperwork and art, have unsupervised pupil to pupil conversation as part of their allowable language options. This may reflect the focus on task rather than interaction control, with the teacher acting as a guide rather than an authority figure.

However, in most classrooms it is the asymmetrical power relationship between the pupils and the teachers within the interaction that has specific effects on the nature of the text. The results of this relationship will be coded in the respective curriculum genres and realised as discourse. In the traditional lesson of teacher exposition and

questioning, a genre incorporating a major power difference between the participants, the mechanism of the verbal interaction is formally most foregrounded, while the content of the discourse is formally least emphasised (Kress, 1985).

In casual conversation, a genre with little or no power differences operating, content is the area that is formally most foregrounded, while the mechanisms of the verbal interaction are least foregrounded.

It can be seen as ironic that the educational genres, despite what has been claimed, are rarely mostly about content but about features directed towards the control of classroom interaction or authority. On the other hand, one to one conversation, usually seen as distant from educational genres, is formally least about power and mostly about content. It could be seen that the relative "closeness" or "openness" of the interaction is itself a feature of the power difference and has its correlation in the generic form and linguistic features of the resultant text. It could be claimed that within classrooms the greater the power difference between the participants, the more closed the discourse becomes. The less the power difference is present, the more open the discourse becomes.

A central, constituent feature of this argument is that Drama provides a specific clearly recognised context. This is the Drama Frame which encourages role-shifted discourse within a discourse as a specific genre. This encourages relatively more "open" language interactions to

occur. It is claimed that this structure constitutes a specific language genre in its own right.

It is clear that in all texts, including drama texts, the discursive differences are negotiated and governed by differences in power between the participants which are themselves in part encoded in and determined by the context and genre.

If specific drama genres temporarily alter the power relationships that operate within the classroom, then an analysis of their texts should show this in the lexico-grammatical structure. The lexical choice of nominal groups should provide a way of comparing the content of classroom speech between pupils and teachers with that of the content of drama discourse.

As David Corson says; "research is needed which examines children's lexical access to entire knowledge categories of the school curriculum", (1985, p.3),

The preference of the English language, especially the English of classrooms, for nominal object-like forms rather than the process orientated forms of verbs should show up differences in usage and point to the qualities that drama brings to text creation inside classrooms.

This tendency towards nominalisation in English is present in all forms of language, even though in general terms spoken language favours the clause where processes take place, as opposed to the written form which favours the nominal group. (Halliday 1985b). Both perspectives, the synoptic and the dynamic, are complementary and as Halliday claims

(1985b, p.98), "when we learn anything, we construe it simultaneously as a universe of things and a universe of processes".

However, the asymmetrical distribution of power and communicative rights within classrooms produces discourse within genres that is manifested as text which appears closer in form to the written structure than most. Indeed it has been noted (Edwards 1978), that the language of a traditional classroom often resembles the formality of a play script in the regularity of its structure. It should also be noted that the use of concrete nominal groups as a general focus for discourse is a feature of much classroom talk (Little, 1981).

Generally speaking informal speech is organised in clause chains that move a linear sequential form tending towards co-ordination either by conjunctions or intonation (Kress 1985). Classroom language in traditional schools tends to lean more towards the nominalised, embedded hierarchical form more generally recognised as the preserve of writing.

This tendency could be seen as relating to the necessity for teachers to maintain institutional power to structure interactions and therefore maintain a formality in social difference between themselves and the pupils.

Social power in the classroom is intimately connected with the language that is used by the participants. However, in classrooms it is the institutionalised authority of the teacher rather than the overt use of power which is the most obvious feature of the discourse. The pupils almost always confirm the teacher's centrality in the interaction by

accepting and working towards the teacher's frame of reference. This includes the teacher's right to make most of the communicative moves, take most of the initiatives, to determine topics and allocate turns as well as ask questions in which they retain the initiative by assessing the pupil's responses (Edwards & Furlong 1978).

So it can be asserted that classroom language both indexes social power as well as expresses it. The metaphor which best describes the effects of power relationships within the classroom is that of space and distance.

To return to the metaphor used at the beginning of this chapter, the theatre of Shakespeare can be used as an example. In Hamlet, Macbeth, King Lear, Richard II and many other plays, the relationship of the court to the King and the subtle variations that can be expressed are repeated over and over again. Degrees of power difference are expressed between the ruler, the courtiers, supplicants, emissaries, and servants and are precisely indicated by their distance from the throne and the level of deference in their posture towards the King. The same is true of the real world of the classroom, but often the social distance required to maintain power is transformed into language forms which express with a high degree of subtlety the relationship of distance between those with power and those without.

In the classroom this power differential has often been expressed as authority expressed through a formality in discourse. Many researchers have noted that the relationship between pupils and teachers is one where

personal feeling has been filtered out (Edwards & Furlong 1978). Flanders has called classrooms an 'affectional desert' where the language of emotional states is very rare. Adams & Biddle (1970) note that the time spent on sociation was so minimal that it need not be discussed! It is as if, in a tautological way, the statements of the powerful can count as knowledge by virtue of their power and therefore the need for conscious negotiated interpersonal interaction is reduced to a minimum.

This structure of classroom talk arises from its overall didactic purpose (Sinclair and Brazil 1982) and leads to a clearly defined range of teaching strategies. To continue with the theatrical metaphor employed at the beginning of this chapter, an analogy which sees teaching in terms of theatre may be useful in clarifying the teacher's role in establishing a framework for the control of communication.

There are several basic teaching patterns that are adopted by many teachers, and they can be put into a schematic form that reflects the structure of the theatre.

It is a common enough observation that classroom teaching contains an element of performance within it. All teachers assume a persona, and adopt a teaching strategy when confronted by the social context of the classroom situation. Three basic styles of teaching seem to stand out as can be seen in the following classification of teacher/pupil roles:

Diagram 1

<u>Teacher</u>		<u>Class</u>
Actor	-	Audience
Director	-	Cast
Member	-	Ensemble

(Carroll 1980a)

The first division of actor-audience leads the teacher into a one sided relationship with the class; monologue, declaration, exhortation and soliloquy from the teacher, and silence from children as they are asked to respond in a situation where they have not been given the permission to enter the stage area. This is a form of "transmission tube" teaching, operating with the class in a passive role. The teacher's control of communication is so strong here that the pupils' strategies for learning are reduced to passive listening and minimal replies to questions designed to assess their intake of information.

The second division of director-cast leads the teacher into the position of being all-knowing, and into the trap of punitive discipline to control those "actors" who keep wanting to improvise on the script. Once again, this style tends to be based on transmission, rather than the interpretative view, of education. But here there is more scope for the pupils to establish alternative frames of meaning. However, the teacher is still firmly in control of the communication. As Stubbs (1976) has noted the "director" controls his "cast" through a process of metacommunication.

That is, by monitoring and controlling what is said within the classroom by explicitly commenting on it. The range and variety of these "stage directions" that occur in many classrooms show that the teacher is firmly "in control of the interaction". (Stubbs, 1976).

Most contemporary approaches to teaching have attempted to break the nexus of actor-audience and director-cast with the use of small group discussion, project and contract work and thematic, interest-based programming, but with limited success.

Although the surface appearance of the classroom may look very different, the teaching strategies tend to leave the teacher's control of the interaction untouched and so the basic structure of actor/director is maintained. There remains a strong system of teacher control over the meanings that are possible in any situation. Without the Drama Frame to provide an alternative structure, centrally controlled situations will produce centrally controlled meanings.

To use the theatre analogy again, the third teaching strategy of member/ensemble rejects the forms of dramatic "transmission-tube" teaching for the same reasons as Bertholt Brecht rejected dramatic acting. The fault in both, as Brecht sees it, is that:

".....a collective entity is created in the auditorium (classroom), for the duration of the entertainment (lesson) on the basis of a common humanity shared by all the spectators alike."

(Brecht 1933,p.60)

Because the teacher is the actor or director in the first two cases

this leads the pupils to a passive acceptance of non-participant roles. Learning becomes identification and acceptance of the teacher's frame of reference without the active participation that leads to understanding. The pupils become either the audience or the cast being manipulated by the teacher.

As Brecht says,

".....to understand the world, it must be conceived as reflecting process and change."

With no opportunity to experience the process of learning by actively participating in the situation, the pupils then find it difficult to reflect on the meaning of what is taught. These two strategies prevent the pupils from bringing their 'action knowledge' (Barnes, 1976) into the classroom. The teacher, by doing most of the telling, forces the 'audience' or 'cast' to respond but not to initiate action, to have their answers evaluated and to be allocated a turn to speak. As well as this the teacher's control of the social context is constantly being reinforced through the use of speech as a metacommunication which defines the appropriate field of discourse.

A third division in the diagram is possible when the teacher changes the social context of the classroom, by using the dramatic framework, to become a temporary member of an ensemble. This leads to a break from the constrictions of many teaching strategies. It occurs because the dividing line between audience and actor/director no longer exists. The teacher is able to assume any one of a variety of dramatic

roles which enable him to alter his control of the communication system at will.

The provision of dramatic roles within the ensemble enables the pupils to assume a new range of expectations about what sort of language constitutes an acceptable learning strategy. This teaching method realigns the social context of the classroom to include a more even distribution of participant structures. It changes the pupil's learning expectations and modifies the teacher's control of communication by allowing the pupils to take a more active language role. This flexibility is useful because teachers are aware that their continuous role as the expert tends to restrict the pupils' initiation of discourse. They are aware that for many pupils discussion comes to mean an attempt to guess the right answer in the teacher's mind. So there would seem to be every reason for teachers to develop techniques which aid the pupils' active reshaping of knowledge.

Nevertheless, it appears that over a wide range of teaching situations the "recitation" appears to meet the teacher's need to control the communication system and the behaviour of pupils while at the same time focusing on the content area to be studied. This technique, as has been pointed out shows a convergence of aims that fits the traditional classroom so that "controlling behaviour is controlling knowledge". (Barnes, 1976,p.177).

The problem is that eventually this question and answer method leads to situations where the pupils feel they can only contribute to their

own learning by offering information within the teacher's frame of reference. They become less able to take responsibility for their own learning and are bound by what the teacher considers to be relevant. Barnes claims that at the basis of such teaching "it is the social order which underlies the communication which is open to criticism". (p.181). While agreeing with this comment, it appears that it is the teaching strategies that depend on the social context so heavily for their control of communication that are at fault.

Many teachers equate context with genre to such an extent that the recitation is seen as the only viable teaching strategy available to them.

These habitual patterns of classroom talk arise from underlying beliefs about learning and knowledge which are expressed in an overall didactic purpose that has the following features:

1. The teacher has to fill silences. Depending on the particular teaching style, pupils may or may not speak spontaneously to each other or to the teacher, but they never have the responsibility for the talk.
2. The teacher speaks most of the time. Estimates vary as do factors in the teaching situation-subject matter, type of activity, age, sex, etc. of pupils, personality of teacher. But the range of variation is between most of the time and all the time.
3. The pupils have a very restricted range of verbal functions to perform. They rarely initiate, and never follow-up. Most of their verbal activity is response, and normally confined strictly to the terms of the initiation.

4. The teacher determines the nature of the discourse and in particular what freedom the pupils have to construct their own utterances.

(Sinclair & Brazil, 1982,p.58)

Henry (1984) claims that this does not have to be the case and argues for "a congruent teaching-learning situation" (p.40) which occurs when there is authenticity in the interaction of participants; the questions are real; the teacher responds to what the child wants to know, rather than deciding this for the child; the effort for generating, maintaining the learning activity comes mostly from the child, not the teacher

Henry suggests that such an approach is possible within the "recitation mode". However this is questionable, as he fails to deal with the need to change the social context. It would seem that before curriculum genres can be changed the social context of ascribed roles for both teachers and pupils would also have to be altered.

This is exactly what the Drama Frame of member/ensemble is designed to do. It allows the teacher to temporarily shift the social context with its inbuilt asymmetrical role status into the "as-if" frame of drama. This allows a new social context to operate and with it a new range of curriculum genres. The general social context is temporarily suspended for the duration of the "In-role" drama.

In another attempt to recognise that there are alternative possibilities such as role play which may be able to develop a "discourse within a discourse" (p.58), Sinclair & Brazil(1982) fail to consider the

importance of a role-shifted context. They tentatively offer the teaching roles of producer and cast at rehearsal as a view of how drama functions.

They then go on to make several assumptions about the conditions under which drama operates. The first being that the personality of the pupils will partly determine how easily they participate in the activity. This comment is true for any classroom interaction and is not specifically related to drama. It is still the class and teacher verbally interacting, but framed differently within a dramatic convention that determines the genres operating.

Secondly they claim that the content level of the discourse stimulated by the drama may be beyond the competence of the pupils and possibly the teacher. This literal assumption ignores the fact that the participants are involved in a Dramatic Frame where they behave, to the best of their understanding, "as if" they were the roles they are portraying. In dramatic terms as long as belief is sustained, the artistic construction can continue. If factual knowledge is required the drama can be temporarily halted and research activities undertaken before the participants re-enter the drama frame.

Thirdly, they claim as a disadvantage for drama that levels of characterisation may differ widely from one pupil to another. To function at all drama relies on the tacit agreement of the group to engage in the activity at least at the level of minimal support and this is negotiated by the teacher. This is of course exactly the case in any

classroom for any subject area and depends on the specific social context set up by the teacher within the classroom.

Their final objection is that an emphasis might be placed on performance. Presumably this means the language would be polished and stylized as in a theatre performance and therefore would not be natural.

To draw an analogy from writing in classrooms, one could object to pupils writing on the grounds that their edited, corrected and published work was too polished and therefore did not reflect their individual efforts. The absurdity of this position is clear and the argument is exactly the same for drama.

Some drama is first draft work and goes no further, some may be refined for small group peer showing and still other pieces more polished for presentation. Drama is a continuum as is writing and the activities of first draft or improvised work are very different in kind to the work of finished products.

These objections to drama as a way of working in more informal curriculum genres are really a way of avoiding the issue. Because in the end, they claim "the kind of talk that is produced is likely to be difficult to analyse and compare with any established model". This allows Sinclair & Brazil to step around the issue of examining such language.

However, I would suggest that rather than being a release from the constraints of classroom discourse as they infer, drama presents a specific range of language genres within the classroom that extends the range of interaction open to teachers and pupils.

CLASSROOM GENRES AND LANGUAGE INITIATIVES

Drama is the spaces between people being filled by meaningful relationships.

Dorothy Heathcote Drama as Education 1975.

As has been noted earlier the most common classroom spoken genre used has been called the "recitation". The peculiarity of this structure has arisen from the teacher's need to maintain an overall didactic purpose while controlling the class through a centralized verbal domination of the classroom. These two complementary aims produce the habitual features of the classroom genres.

These features have been confirmed by many researchers (MacLure and French, 1981), (McHoul, 1978), and (Edwards 1981), Sinclair and Brazil (1982). However the crucial point in terms of the drama frame is the following:

If, in the normal classroom semiotic context, pupils "rarely initiate and never follow up" (Sinclair and Brazil 1982 p.58) then some change would be expected to occur in this pattern within the drama frame if the contextual configuration and language genre are altered.

Not only should the level of content as expressed by the nominal groups chosen by the pupils be different, but the range of language initiatives they use should also be seen to change.

Before an examination of a range of drama texts is undertaken to determine if this is so, it would be helpful to examine a more conventional class lesson to determine the environment in which meanings are being exchanged. The following "Mining" example (Perrott, 1985) already mentioned in Chapter Five (p.56) is a standard Social Science lesson with eleven year olds. The extract occurs ten minutes into the lesson and is about a Mining Company having to set up in an isolated area. The class is a co-educational unstreamed Year 6 (11+years) being taught by their normal class teacher.

MINING COMPANY

- T Isn't that amusing! (sarcasm) So we need a town, and what's a town Lyn?
- P People living together, roads, houses and shops.
- T OK, so the Company has to build a town for the people to live in. But, if your parents were to go there what would they need? Sit down Neill!
- P A car
- T Yes
- P Shops
- T Yes
- P Water supply
- T Yes. What else would be needed, Mara? Stand up those who are talking while Mara is talking. What do you have to say that's so

important to be rude, Chris?

P I just said he's cute (giggles).

T Carry on Mara.

P Place to live, to shop.

T Are there any other things.....I've spoken to you twice, Chris!
Is there anything else?

P Power

T Right

P Schools

T Yes

P Transport

T Yes. What do you think would be the main transport?

P Railway

T Yes. Hands up who thinks rail would be the major form.

P Planes?

T Hands up who thinks planes.....Yes, so we need an airport too.
Do you have other needs than a place to live, things to eat.

P Schools

T Yes

P Toilets

T Yes

P Medical services

T Right, and ambulances and others.....

P People to prepare food.

T Right. But there's one very essential need no one's mentioned.

P Clothes

T No. Another one.

P Petrol pumps and things.

T No. It starts with "R", the one I'm thinking of. Edward?

P Rivers (audible sigh from class).

The situational description in terms of Halliday's classification is as follows:

Situational Description

Field:

Verbal questioning in the form of asymmetrical dialogue. An educational frame of reference. Participants attempting to guess the correct answer to an unstated assumption. Ritualised classroom interaction with a high degree of intertextuality present.

Tenor:

"Teacher" addressing "pupils" as a single participant. Teacher in central control of interaction. Nomination of pupils to respond to questions. Assessment rather than reply to responses. Pupils' acceptance of teacher's frame of meaning and authority.

Mode:

Spoken as part of teaching strategy, didactic, public discourse.

Text is whole of relevant activity, Metalanguage of control and authority from teacher. Minimal responses from pupils.

The transcript then is a fairly obvious example of teacher controlled interaction. The social action of the classroom is evident in that it is clear that the participants are engaged in a lesson concerning a mining company having to set up a town in an isolated new area. The "teacher" and "pupils" constitute the two sides of the dialogue.

In terms of tenor the role status of the teacher is institutionalised as higher than the pupils. This gives the teacher the right to question the pupils in such a way that presupposes they accept the teacher's frame of reference. As was noted in Chapter 5, this conclusion becomes obvious when the lexical analysis of the content classes is considered in percentage terms.

That this continues to be the predominant teaching technology (Edwards, 1979) of the non-drama lessons recorded in the research sample is not in doubt. In fact what is remarkable is how similar the teaching styles appear to be across classes within the research material. Even further this similarity is apparent across national boundaries.

English (Hargreaves, 1979); American (Hoetker and Allbrandt, 1969); and Australian (Little, 1981) examples show striking convergences of control strategies and questioning techniques.

One way of focusing on this convergence of methodology is to examine the kind of language initiatives the pupils make within a lesson.

In centrally controlled classrooms the initiatives that are available to the pupils are contained within the teacher's frame of meaning and may

be quite limited.

If these "communicational initiatives" as they are called by Edwards and Furlong (1979, p.97), and defined by them as those speech acts that are not directly elicited by the teacher's questions, are examined and compared in a series of drama and non-drama lessons with the same class, some obvious differences can be noticed.

The pupil initiatives in the following four non-drama lessons were collected at the same time as the "Mr. Riak" drama sample (see Appendix Eight).

The class is a parallel mixed ability year 4 (9+years) of 30 children. It is a co-educational class in a state school (N.S.W.) in a large provincial city. All eight lessons were taught by the usual classroom teacher. She is an experienced teacher with post-graduate qualifications in Language in Education.

The four non-drama lessons were as follows;

Lesson One: Poetry.

The poetry lesson was based on a poem about "Loneliness". The teacher's aim as she put it, "was to appreciate the poem through questioning and discussion".

The following language initiatives were taken by the pupils during this lesson.

P1 Can I read it?

P2 She didn't have any friends.

- P1 What does it mean her heart is broken?
- P4 I have nobody to play with sometimes.
- P3 You feel really bad. I hate being alone.
- P5 You can make friends with lonely kids.
- P9 Mrs. F____, I haven't got a lead pencil.
- P4 Can I do cursive writing?
- P6 Do we have to draw a picture?

Although five language initiatives indicate that the children are attempting to interpret the poem, most of the discourse was within a reasonably restricted range of styles. The teacher is still in central control of the classroom interaction. Most of the discussion was a result of the teacher's questioning and thus took the form of a direct response rather than an initiation of talk.

Lesson Two: Creative Writing

The aim of the Creative Writing lesson was to write a story about someone who had experienced feelings of jealousy and loneliness. The stimulus used in the lesson was a story about a child feeling jealous because his parents gave more attention to a foster child, than they did to him.

The following language initiatives were made in the lesson:

- P1 It wasn't fair they gave Greg more attention.
- P3 They should have bought a bike for both the boys.

P4 I wouldn't like to get less attention.

P5 It would have been better if they were treated equally.

P6 Andrew had a right to be jealous and upset.

P9 Do we have to write a story?

P10 Someone's taken my ruler.

P12 Mrs. F____, can we make up our own story?

P4 What do we call it?

There was evidence of some pupil initiation in the discussion, but these were limited to small group interaction among pupils.

Lesson Three: Mathematics

This was a lesson on written problems. The pupils were familiar with the format used as it was a revision lesson.

The communicative initiatives made by the pupils follow:

P1 Do we have to do all the questions?

P2 I like doing problems.

P6 These are hard.

P7 I don't get this problem.

P2 What's the name in this problem?

P7 What operation do we use?

P9 Is this a two-part problem?

P6 What's the time?

All the language initiatives taken by the children in the Mathematics lesson remained close to the teacher's frame of reference. There was no attempt to initiate action or explore knowledge for themselves. The

authority of the teacher as a controller of knowledge was clearly accepted by the pupils.

Lesson Four: Modified Cursive Writing

This was a revision lesson in Cursive Writing, concentrating on the letters "l", "t", "f". Particular attention was drawn to the position of crossing the letters "t" and "f".

The following communicative initiatives were made:

P3 I always forget to cross the "t" above the line.

P5 Is this letter right?

P1 I've nearly finished.

P2 I need a sharpener.

P1 Can I make up my own pattern?

P6 I need a lead pencil.

P3 Can I do my pattern in colour?

As was the case with the Mathematics lesson, the range of language initiatives was restricted and all remained within the teacher's frame of reference.

The four drama lessons were based on the theme "old people" and were representative of the strong "personal development" strand that occurred in the drama lesson sample. The theme was introduced through drama and followed up with three other lessons. All dramas had a common focus, the location of Mr. Riak who had mysteriously disappeared. The teacher took on a range of attitudinal roles while the pupils took on the roles of social workers for much of the "In-role" drama. For an extended

example of the complete text see Appendix Eight.

Drama Lesson 1

Much of the first session involved the teacher and three children assuming attitudinal roles of people investigating the disappearance of Mr. Riak. The teacher assumed the role of a social worker, the pupils assumed the roles of a detective, a social security officer and a neighbour. The rest of the class were enrolled as a trainee social worker observing the progress of the case.

The following language initiatives were taken by the pupils in role.

P2 I guess being so old, he was very upset at having to leave at his age.

P3 Imagine the poor old man without a place to live.

P2 I think he was so upset, and not understanding the form wouldn't help.

P1 He likes to go down to the park sometimes to feed the pigeons.

P1 Wouldn't he nearly freeze to death these cold nights? It would be awful to be in the park alone at night.

P1 You know it must be sad for him, and I guess he remembers back when he had his wife.

P2 That means his cheque will come here next week. I hope he's here to collect it.

P1 It's really sad this has happened to Mr. Riak. I knew something was wrong.

P3 Would he have anything to keep him warm?

P2 Do you think he meant to take these things in the bag? They are probably important to him.

The shift into the Drama Frame had been negotiated in this lesson and this is shown by the speculative open ended hypothetical nature of the first two initiatives. These take place midway through the lesson after a clearly defined questioning session in which the teacher took the dominant role. This helped to establish the attitudinal roles of the pupils who then felt free to use these language initiatives.

Drama Lesson 2

In the first half of this lesson the In-role drama consisted of all participants adopting the role of social workers. The task was to examine letters found in Mr. Riak's flat and hopefully gather useful information about his whereabouts. The second part of the lesson involved the teacher and the pupils assuming roles in telephone conversations asking various emergency service authorities questions that were designed to help locate Mr. Riak.

The following initiatives were made;

P4 Wouldn't he have found it a bit of a battle to pay that when he was on a pension?

P4 Could we get some more information from the people who live in the flats?

P3 Have you had any pension cheques returned or unclaimed?

P3 Do you know any other people we could contact to help us with

our investigations?

P10 Do you check up on parks and other community places for missing people?

P10 No sign of some poor fellow looking lost or in need of help?

P9 It would be good if we could find him. We could put him in an old people's home because he doesn't seem to cook very good food and that.

P11 I do hope we can find him because we're worried he could die of cold or be in need of urgent help.

Once again in this lesson the first initiative by a pupil takes the hypothetical open ended form that invites a sharing rather than judgemental response from the other class members and the teacher. The shift in Dramatic Frame mid-way through the lesson allows the pupils to take over the role of questioners. The dramatic convention of the telephone encourages a direct questioning of the teacher in role while providing a high level of role protection for the pupils. The final initiatives reflect the pupils' emotional involvement and identification with the problem and this is reflected in the complexity of the logical structure of the initiatives.

Drama Lesson 3

This session involved the pupils in role as social workers searching the park area for Mr. Riak. The class was divided into search parties and a large map of the area was drawn on cardboard prior to the lesson.

After the teacher's initial specification of the task was concluded,

the pupils' language initiatives began at once, indicating that the drama framework was operating and that the pupils were becoming quite confident in assuming their roles in the drama. The initiatives expressed elements of personal concern for the plight of Mr. Riak, as well as interpretation of evidence found in the park. These two themes can be seen in the following initiatives;

P1 Gee, I wish we could find the poor old man. It must be awful for him.

P3 Imagine him without a coat.

P4 He'd be pretty cold at night without it.

P2 I would have stayed in the scout hall if I was him, at least it's warmer in that.

P3 It would be hard for him without his hat. Do you remember the neighbour said he always wore it wherever he went?

P1 There was no lace in the shoe. What do you think happened to it?

P10 I was upset to see blood on the shoe.

P6 Let's hope the poor old fellow won't die in the cold.

P10 He seemed so lonely and sad. Do you think he might be hungry?

P6 He was quite weird. Do you think he might be mixed up in his mind?

The pupils enthusiastically searched the area and recorded their findings in drawings on the map. There was much free flowing hypothetical small group talk that was difficult to record. Viewed subjectively it

seemed to follow the patterns of small group talk as set out by Barnes and Todd (1977).

Drama Lesson 4

This was the final session of the drama series. The aim of the lesson was to interview the old man in the park and establish whether he was Mr. Riak.

If he was Mr. Riak, the social workers would attempt to persuade him to accept their help.

The children assumed the attitudinal role of social workers while the teacher-in-role assumed the character of the old man, Mr. Riak.

The drama began with one social worker (pupil) questioning the man (Teacher) about his name. After some questioning, the social workers established the man's name. They then attempted to solve the mystery of his disappearance by asking a series of questions.

It was in this session that the pupils clearly demonstrated their ability to take control of the communication system. The drama framework was firmly established and hence was capable of changing the range of language options available to them. The teacher took on the dramatic role of Mr. Riak. As she was no longer a social worker, she was without the expertise of the group. The drama framework was structured to limit the expertise of the teacher, while at the same time upgrade the pupils' control of the situation. This released a new range of language initiatives in the pupils because they, as experts, were able to take more control of their own learning and establish their own interpretation of the problems

encountered by Mr. Riak. The drama framework was operating in a way that gave them the right to ask questions and make statements with certainty.

The language initiatives taken by the children clearly showed that they were the ones controlling the communication system. The pupils continually asked Mr. Riak questions and he was the one who gave the answers. The children encouraged the teacher (Mr. Riak) to expand on the problems he was faced with. The following examples show this process in action:

- P3 What have you been eating?
- P2 Have people given you any food?
- P4 Can you walk with your sore feet?
- P5 Do you have any money?
- P6 Where did you sleep? Have you used the buildings in the park?
- P1 Why didn't you ask for help?
- P7 What have you been doing?
- P8 Your foot looks very sore. How did you cut it?
- P9 It must have been very cold at night. How have you stayed warm?
- P3 Why didn't you go back? People would help you.
- P10 Do you have any friends or relatives in Melbourne?
- P1 Mrs. Watson, your neighbour was very upset, and she would like to help you.
- P4 Do you have any grand-children?
- P6 We are willing to help you. We have emergency accommodation

until we find you a place to live.

P1 It must be awful out here on your own. Wouldn't you like to come back and be with people?

P7 Do you miss television and your little flat?

P7 It must mean a lot to you.

P5 We might be able to get you back into the house.

P13 I know how you feel when you have nobody to help.

P1 Yes, its lonely by yourself but we can help you.

P3 We could get someone to help you in the house. We could also arrange meals on wheels.

P5 I know a lady who lives by herself and she would like to be your friend.

P5 Why don't you ring up your daughter and ask her to help?

P1 She really loves you and would like to help.

P12 Your grand-children probably don't even know what you look like.

P14 You've done everything for your daughter when she was little and that's why she loves you so much.

At the conclusion of the session the drama frame was operating strongly as the pupils offered alternatives to the teacher in role.

It can be seen in the comparison of the language initiatives in the above lessons, that the drama texts are not the product of an overall different teaching methodology on the part of the class teacher.

When she was teaching outside the drama frame in the normal

classroom semiotic context, the pupils' initiatives stayed close to the teacher's frame of reference and reflected the characteristics of the recitation. They exhibited the restricted range of language uses available to the pupils as reported by Sinclair and Brazil (1982).

The drama texts need to be seen as the product of the different interaction patterns that the Drama Frame provides for the in-role participants. This specific genre structure for drama confirms the results of earlier research into the relationship between the drama frame and language use (Carroll 1980a) and (Schaffner 1984). An examination of an extract from Drama Lesson One in terms of its Situational Description makes this point clear.

Lesson 1

Mr Riak

Appendix Eight

(Teacher in role as social worker, pupils in role as detective, social security officer and neighbour.)

T Did he write anything on the form at the Social Security Office?

P3 Not really, he didn't understand it.

T Did he leave before you had a chance to help him?

P3 Yes, unfortunately he did.

T He might have wanted emergency housing.

P2 I think he was so upset, and not understanding the form wouldn't help.

P1 He likes to go down to the park sometimes to feed the pigeons.

P3 I wonder whether we should check there.

T That's an idea.

P1 Wouldn't he nearly freeze to death these cold nights? It would be awful to be in the park alone at night.

T Maybe he's a bit mixed up in the mind at the moment.

P1 He was getting forgetful, and very lonely.

T I thought he must have been.

P1 You know it must be sad for him, and I guess he remembers back when he had his wife.

T I imagine he's like a lot of old people, when they lose their partner and give up work, they feel they have no purpose in life.

P3 Maybe we should send out a search party.

T Yes. How long has he disappeared for?

P1 A bit over a week now.

T Yes, that's too long.

P2 It sounds like the man needs help.

T Was he receiving a pension Mr. Walker?

P3 Yes, I think he was. It will be on our records in the office.

P2 You could check your records for change of address.

P3 I will check up.

T That's a good idea.

P2 That means his cheque will come here next week. I hope he's here to collect it.

T Perhaps Mrs. Watson you could keep an eye out.

P1 It's really sad this has happened to Mr. Riak. I knew something

was wrong.

T It certainly is.

P3 Would he have anything to keep him warm?

T I don't think so, only his coat perhaps.

P2 Do you think he meant to take these things in the bag? They are probably important to him.

T Yes, I would say so.

P3 He must have been really upset not to take his things.

Situational description.

Field: Drama in Education; Framed Role play and Mantle of the Expert Drama technique within a classroom context. Co-operative discussion attempting to solve the problem of a missing person.

Tenor: Teacher and Pupils framed within drama roles as social workers, participants have equal status within the interaction. All participants assume "professional" expertise. Questions of information asked by both teacher and pupils. Verbal initiatives taken by teacher and pupils.

Mode: Shared spoken discourse, co-operative exploratory, problem solving. Language of informal meeting between peers. Text is whole of relevant activity.

The field is interaction within the classroom context, but the Frame (Carroll 1985) has been shifted to allow Drama-In-Education

techniques to be used. The nature of the social action is co-operative discussion. The tenor of the discourse is that of professional equals discussing a mutual problem. This is a clear example of role-shifted discourse operating within the drama frame. The mode is shared spoken discourse themically focussed and topically oriented. Spoken language is the whole of the relevant activity.

The difference between the language initiatives of the drama context and those outside the Drama Frame is that the form of the non-drama initiatives usually stays within the teacher's frame of meaning and always operates in the social reality of ascribed roles within the classroom context.

As Edwards and Furlong (1978) point out almost none of those ^{children} they observed chose to define what the next piece of interaction was to be about. This was also the case in the four non-drama lessons of the above sample. They occupy a fairly narrow range of styles and stay firmly within the teacher's frame of reference.

As Peter Doughty (1972) also notes, the single most important element in a learning situation is the participant's view of what language is appropriate for learning. This is largely determined by the assigned role structure institutionalised by the terms "teacher" and "pupil" within the contextual configuration and realised in the generic structure of the text.

Both teachers and pupils use their relationships as a basis for expressing and assigning meanings, and in doing so they continually reconstruct the relationships they have with each other in the classroom

context. However, as can be seen in the above drama lessons, the contextual configuration is not only altered by the specific language genre but the language genre itself is influenced by the operation of the Drama Frame .

It is clear that even before any further analysis is attempted there are significant differences from the expected range of pupils' language use within the classroom when drama is being used. This suggests the changes that have occurred are functionally related to the ability of the Drama Frame to change the contextual configuration, the genre and ultimately the texts that occur between pupils and teachers within it.

A SPECIFIC GENRE FOR IN-ROLE DRAMA

The drama of classrooms allows us to employ our own views whilst experiencing the nature of the tensions (of the theatre). So in the act of making things happen, we think, wonder, communicate, and face up to the results of our decisions and actions. The most important part of it seems to me to be the chance to build up the power to reflect upon our actions.

Without this reflection process the full use of this work is never exploited. This demands the building of a storehouse of images and also language with which to reflect.

Dorothy Heathcote, Sydney Lectures. 1975. p4.

It is clear from earlier chapters that any text is determined by a contextual configuration and a genre specific semantic potential. The examples of In-role drama between pupils and teachers exhibit very different qualities to those of pupils and teachers working in the more familiar context of the non-drama lessons.

These differences are such that their consistency, despite a wide range of subject areas, encourages the notion of a specific language genre for In-role drama.

Hasan (1985) makes the following specification of what counts as a single genre.

1. A genre is known by the meanings associated with it; in fact the term "genre" is a short form for the more elaborate phrase "genre-specific semantic potential".

2. Genre bears a logical relation to contextual configuration, being its verbal expression. If contextual configuration is a class of situation type, then genre is language doing the job appropriate to that class of social happenings.

3. Genres can vary in delicacy in the same way as contexts can. But for some given texts to belong to one specific genre, their structure should be some possible realisation of a given generic structural potential.

4. It follows that texts belonging to the same genre can vary in their structure; the one respect in which they cannot vary without consequence to their genre-allocation is the obligatory elements and dispositions of the generic structural potential.

(Hasan, p.108).

In terms of specifying a genre for drama that allows a frame shift to occur, the contextual configuration must be able to predict;

1. What elements in the text are obligatory.
2. What elements in the text are optional.
3. What sequence of elements must occur.
4. Where elements in the text can occur.
5. The level of iteration of elements within the text.

Element here is not used in any syntactic unit (eg. clause) or message status in the sense of structure. These elements are elements of meaning, and can be seen as a stage in the progression of a text. The text is considered the unit of meaning; that is, language functioning in a context. In the case of drama it is role-shifted discourse within the Drama Frame.

The following configuration of obligatory and optional elements marks the boundaries of one drama genre involving role shifted discourse by both teacher and pupils.

The obligatory elements define the genre to which a text belongs and the appearance of these elements in a specific order determines the text as complete or incomplete. The optional elements may appear in texts within the bounds of its overall structure.

This sort of analysis would appear to meet the criteria of adequacy proposed by Sinclair and Coulthard (1975) and elaborated on by Stubbs (1983) for specific language genre identification. The proposed analysis does meet the following specifications;

(a) The descriptive categories should be finite in number, otherwise there is only the illusion of classification.

(b) The descriptive categories should be precisely relatable to their exponents in the data, otherwise the classification will not be replicable.

(c) The descriptive system should give comprehensive coverage of the data, otherwise it is possible to ignore inconvenient facts.

(d) The description should place constraints on possible combinations of symbols, otherwise no structural claims are being made.

Stubbs 1983 (p. 61)

The important difference between the specific definition of this one drama genre and natural language is the amount of conscious structuring that occurs as part of the artistic struggle for form. Both teacher and pupils are aware of the drama frame and so the status

conventions that are unconscious assumptions in everyday discourse become more obvious. They are foregrounded, and simplified, in the assumed role world of the drama. This move towards theatricality allows a much tighter specification of genre status to be made than may be possible in unstructured discourse.

The range of elements that make up this specific drama genre is as follows.

Diagram 1. In-Role Drama Genre

Obligatory Elements

Optional Elements

Frame Change Negotiated (FC)

Foreshadowing (FS)

Commenting (C)

Teacher Role-Shift into
Drama Frame (TR)

Pupils respond in Role (PR)

Focussing (F)

Initiation (I)

Response (R)

Out of Role Frame

Re-established (OR)

As a first example the following text (Text 1) already discussed in Chapter Six (p.78) is considered as one containing obligatory elements and one optional element. However before it is considered in terms of genre a brief summary of its situational context is required.

Contextual configuration of Text 1

Field: Classroom Lesson, Drama in Education, concluding theatrical ceremony.

Tenor: Teacher and pupils, framed discourse, behaving as if members of tribal group. In-role co-operative endeavour.

Mode: Public formal language. Significant non verbal movement and use of symbol objects as visual element in text. Music as part of significant meaning.

Text 1

The Staro People Tape no. 96:28 Appendix Five

FC	[T Are we ready?..... (Silence)
TR	[T (in role as tribal member, director of the ceremony). It is time for the ceremony of the three objects when the Staro People present to the altar the three things they value the most. (Drum beats - ceremonial procession begins)

PR [P1 (In role as tribal member)
We share the food in this bowl because we are the Staros.
(All members of group place food in bowl - ritual sharing
as all drink from bowl).

I [T Will the second group now come forward.
(Procession carrying pupil as slain deer comes forward
to drum beat).

R [P2 The Staro People use the knife to kill animals, and to
survive on. (Knife held up and presented to group, placed
on altar).

I [T Will the second group return. Will the third group come
forward.
(Procession carrying belt moves forward).

R [P3 This is the belt we love with our hearts but we have to
give away.
(Ritual presentation of belt).

C [T The ceremony's now complete. (Drumbeats - silence.....).

OR [T (Out of role) Thank you, that was very powerful, did you
 enjoy that?
 Ps Yes, yes
 T Right, good I wonder what kind of people the Staros are?

The obligatory elements in Text 1 can be expressed as,

FC ^ TR ^ PR ^ I ^ R ^ OR,

with the caret sign ^ showing the order of the elements. The optional element C appears late in the sequence but can appear anywhere after FC and before OR. Other optional elements do not appear in this text. It is the appearance of the obligatory elements that determine the generic structure as one of In-role drama.

In Text 1 there are some elements I and R that appear more than once. This iteration or recursion (Hasan, 1979) of I and R is very common in such texts and it is open to both teacher and pupils to instigate the sequence.

The optional nature of the iteration of these obligatory elements produces the long sequences of discourse characteristic of this genre and also allows the pupils to take the initiative within the interaction.

This is one of the characteristics of this genre that differentiates it from normal classroom interaction. What is needed is a structure that can incorporate the above elements.

The following generic structure potential for the contextual configuration that represents this form of In-role drama is as follows;

$$[(Fs) \wedge FC] \wedge [(\overset{\curvearrowright}{C}) . (\overset{\curvearrowright}{F}) . (TR \wedge PR) \wedge (I \wedge \overset{\curvearrowright}{R})] \wedge OR$$

Key to Symbols

[] = exclusion of all other elements.

^ = sequence, order of elements.

() = optional element

. = more than one option is sequence.

{ } = elements within braces are linked.

$\overset{\curvearrowright}{}$ = recursion or iteration.

{ $\overset{\curvearrowright}{}$ } = degree of iteration within braces is equal.

The square brackets represent the exclusion of all other elements so that in any instance of In-role drama genre, Foreshadowing Fs, and Frame Change FC must occur before any other elements in the structure.

The round brackets () indicate optionality of the enclosed elements. Any one or more of these elements may or may not occur in a

text embedded in the contextual configuration of In-role drama. In terms of Text 1, the element Foreshadowing (Fs) does not occur as it is optional.

In this case as the pupils had been working in and out of role for some time (See Appendix Five), it was not necessary for the teacher to invoke it. The caret sign ^ indicates the sequence of elements. If Foreshadowing (Fs) occurs then it must occur before the Frame Change (FC). Similarly both elements in the first square brackets [(Fs) ^ FC] must precede all elements in the second set of square brackets. In drama terms the Frame Change must be a deliberately selected point of view that all participants are aware of. The participants must realize that it is drama not life they are engaged in.

The dot . between elements indicates more than one option in the sequence. In Text 1 the dot between the two elements in the optional rounded brackets (\hat{C}) . (\hat{F}) indicates that:

- C and/or F may/may not occur.
- If both occur then either C may precede F or follow it.
- Neither C nor F can occur outside the second square brackets.

However both of these elements have a further specification within the curved brackets and that is the curved arrow of iteration

Thus (\hat{C}) indicates:

- C is optional
- C can occur anywhere within the second square bracket.
- C can be iterative.

If the actual structure of Text 1 is recorded, it has the following form,

FC ^ TR ^ PR ^ I ^ R ^ I ^ R ^ C ^ OR,

It can be seen that C occurs towards the end of the sequence when the teacher comments on the preceding dramatic action but before the out of role OR element which is outside the square brackets.

For any individual the option of being a spectator or commentor on their own participation within the drama frame is an element that is always present and links this drama genre to the artform of the theatre.

Just as the element C comments on the dramatic action from inside the role and is close to the spectator end of the continuum, so the element Focussing F is a comment about task orientation and is much closer to the participant end of the continuum. This element often identifies the participant's concern with the task at hand and like C does not necessarily require a response from any participant.

The elements within the braces { TR ^ PR } are linked together as a sequence. Once the teacher initiates the role-shift into the Drama Frame the next obligatory element is the pupils response in role to the newly established circumstances. This sequence must take place so that the "no-penalty" protection of the Drama Frame is brought into operation. The degree of role protection the teacher sets up will depend on the dramatic convention used and the role distance from the event that is built in to the interaction (see Diagram 3. in Chapter 8. Role Distance).

This sequence established the drama frame on a firm basis so the


drama can now move forward to deal with the frame shifted context has been established. In terms of sequence the next element that is obligatory is Initiation and Response $(I \rightarrow R)$. These are the elements that allow the drama to operate in the role-shifted time continuum that is an essential part of the genre.

These elements allow the "realm of expectancy" (Heathcote, 1986) to build on itself. Any In-role language Initiative, I contains within it the possibility of an In-role future and recognises, by implication, its own past.

The Response R builds on these two concepts and so the solidity of the drama frame with its implied past and future actions allows role identification and by implication role freedom for the participants.

Both teacher and pupils are released from the institutionalised role context of the classroom. This allows the Initiative I to be taken by pupil or teacher depending on the drama roles that have been established. The Response R then operates much more like non-hierarchical discourse (Hasan, 1985) than the asymmetrical discourse of the classroom context.

This allows the teacher and the pupils to temporarily use the discourse of peers within the drama frame. There can be rivalry, acquaintanceship, friendship, indifference, boasting and so on with the control of the interaction, that is the Initiation of discourse, passing from one participant to another much as it does in casual conversation (Ventola, 1979). This is shown in the element represented by the curved arrow of Iteration. Typical of this genre is the repeating of the elements of

Initiation and Response as the drama develops. The braces around these elements and the curved arrow {  indicates that the degree of iteration for the elements within the braces is equal. If I occurs twice then R will occur twice, either verbally or non verbally. After every exchange of {I ~ R} it is possible for either the pupils or the teacher to begin another one because of the non-hierarchic nature of the drama frame.

This option is rarely possible in the classroom context where the teacher maintains institutionalised order through the control of the communicational systems.

In Text 1 the element {I ~ R} occur twice and is instigated by the teacher both times. That this does not have to be the case can be seen from the number of Initiations that are instigated by pupils in the Mr. Riak text.

The final obligatory element is that of the re-establishment of the Out of Role Frame OR and entry back into the normal semiotic context of the classroom.

Like the Teacher Role shift TR at the start of the drama, this is the preserve of the teacher. These are structuring moves that must be clearly signalled to the class so they realise it is the Drama Frame and not the "reality" of the classroom context that is operating for the duration of the drama. There are many different Drama Genres and this description of one of them is not meant to be inclusive of all the range of In-role work that occurs in Drama in Education. However it is a genre that fits the collected sample as the following texts illustrate.

Contextual Configuration of Text 2

Zybons Tape No.43:00 Appendix Five

Field: Classroom Lesson, Drama in Education. A meeting is in progress. Discussion of forthcoming action.

Tenor: Teacher and Pupils. Framed discourse, all behaving as members of an alien race the Zybons. In-role discussion.

Mode: Mix of public statement and informal speech. Speech is major component of relevant activity. One symbolic non-verbal communication.

TEXT 2. ZYBONS TAPE NO. 43:00 Appendix Five
(teacher and pupils in role as Aliens).

FS [T We come to the last moment of our drama, we have to make
a choice. OK everyone sitting, Zybons sitting.

I'll put on my robe and then we're going to make the final
decisions.

FC [P1 Commander.
P2 Most of them were bad weren't they? (as aside to other
pupils)
:

I [T Ready!
 TR [T (in role as Zybon commander)
 Let me see the mark.
 PR [Ps (in role as Zybons - give salute and utter sound)
 Howa Howa
 I [T It is now time for us to make a decision whether we think
 the Earth people should be saved or should not be saved.
 You have seen their lives, you have seen how they behave.
 What is your decision?
 T How do you feel?
 R [P3 Oh well, I think we should mind our own business and forget
 about them.
 I [T And what do you feel.
 R [P4 Just leave them alone, it's their lives.
 I [T And what do you feel.
 R [P5 Kill!
 I [T And what do you feel.
 R [P6 Exterminate them.
 I [T And what do you feel.
 R [P7 Some people should be saved.
 I [T Some people should be saved, we seem to have a range of
 ideas, yes?
 R [P8 The bad people should be killed and the good people should
 be saved.

- I [P4 How do we know the bad from the good?
 R [T I don't know.
 I [P9 We shouldn't kill them, we should just leave them alone.....
 R [T It's your decision.....
 OR { T (out of role) Right, what I want you to do is to talk to the
 person next to you and see if you can come up with a
 solution
 because we have some good people and some bad people.
 Ps (out of role - inaudible - overlapping discussion - very
 animated talk).

The structure of Text 2 is as follows;

FS ^ FC ^ TR ^ PR ^ [I ^ R]₈ ^ OR

Of the eight iterations of [I ^ R] the last two are instigated by the pupils and responded to by the teacher in a way that is unlike the evaluation/follow up of the more usual I. R. F. structure of classroom discourse. This text does fit the obligatory elements as laid down in the generic structure of In-role drama and is typical of many such exchanges.

A very different text from the same Zybons drama, Text 3 that is however still within the In-role genre, makes the non-hierarchical nature of the I R elements very clear.

TEXT 3: Zybons Tape No : 16:46 See Appendix Five for
 complete text.

(Pupils in role as Zybons questioning teacher as Earth truck driver).

FC [T Ready, when I sit down you are Zybons who are to question me. Because these people have been plucked out of Earth and brought here to the space ship to be questioned. And your job is to find out whether the Earth should be saved or not.

[T The tribunal is now in session.
(Teacher sits in chair)

TR [T (in role) Oh! What happened to me? What do you people want?

PR [P1 (in role - using mechanical voice)
We ask the questions!

C [T Oh! all right, this, this is very strange.

I [P1 Why do you destroy each other?

R [T Don't ask me, I'm just a truck driver. I don't destroy anybody.

I [P2 Why do you drive trucks?

R [T Well, I've got to earn a living don't I?

[[I ~ R]
16.

I [P1 Why? Do you know it's against the law when you drive fast.

R [T Well, I mean the laws are there only to be broken aren't

| they?.....
 (Teacher moves from seat)
 OR [T (out of role) O.K. right. Now what do you think about
 that truck driver. What sort of person was he.

In this text there are nineteen iterations of $[I \wedge R]$ all directed by the pupils containing demands for clarification (What is "paid") and moral judgements (That's just careless). This is a reversal of the more usual classroom context with the pupils determining the shape of the discourse rather than the teacher.

The actual structure of Text 3 is as follows;

$$FC \wedge TR \wedge PR \wedge C \wedge [I \wedge R]_{19} \wedge OR$$

which satisfies the criteria for belonging to the In-role Drama genre.

Of course there are texts that begin to take on the form of an In-role Drama genre but that fail to fulfil the required obligatory elements for genre status.

A form of discourse that sometimes disrupts the genre structure is that of a pupil who deliberately chooses, while in the Drama Frame to make an out of frame comment. For example in the "Early Days Drama" (Appendix Five) when the teacher and pupils are in role as convicts complaining about the quality of the food and refusing to work until they get their breakfast the following frame break occurs;

T (In role as convict) I'm not going to do any more work until I get

my breakfast!

Ps (In role as convicts) Yeah, we want our breakfast.

P1 Yes, I want toast and marmalade!

Although all three remarks could be seen as Comments C and therefore within the bounds of the generic structure, the final one is of quite a different nature.

Here the pupil deliberately breaks frame. In this case it is partly as a joke, partly as an alienation device to provide protection for himself and avoid commitment to the drama, and partly to test the teacher's commitment to the non-hierarchical way of working within the drama frame. As the rest of the class was committed to the drama and wished to maintain the "as if" nature of the world they had created, his comment was ignored by both pupils and teacher. It was as if he had committed a verbal indiscretion that was politely overlooked by the rest of the participants and so the nature of the genre was preserved.

On other occasions the frame break comment can be such that the teacher is forced to realise the out of role element OR immediately and negotiate with the class in the normal classroom context about what has happened and where the drama should go.

Short of this move from role-shifted genre of the Drama Frame to the classroom genre there are verbal interactions that sometimes occur to make sure the obligatory elements are adequately realised. For example if the teacher role shifts into the Drama Frame TR and the pupils do not

respond in role PR then the teacher will revert back to negotiating the Frame change FC and the text will not appear as a fully formed example of the genre.

Another sort of interaction may also occur when an obligatory element is only partly realised. For example a teacher may Initiate I but get no Response R. There may be a period^{of} rephrasing and renewed Initiation before a Response is gained. In this case the whole sequence of interaction would be considered as one example of the adequate realisation of an obligatory element.

A final text (Text 4) which contains all the elements of this In-role genre is taken from the Discovering Ancient Central America Drama, Appendix .

Contextual Configuration of Text 4

Discovering Ancient Central America Tape no. 03:21 Appendix Five

Field: Classroom Lesson, Drama in Education, Opening sequences.
Group Discussion of problem.

Tenor: Teacher and Pupils, Framed discourse behaving as members of committee, engaged in co-operative endeavour.

Mode: Spoken language of informal group, plus mixed mode. Written language spoken aloud.

Text 4 D.A.C.A. Tape No: 03:21 Appendix Five

FS [T So this time again, when we put back on the tags I'm going to talk to you as if you are experts, as if you are people from Sydney and I want you, as experts in the Central American Exhibition we've got here. And I want to see if you can really answer just that way.

FC [Are you prepared to go again?
Ps Yeah.
T Right, tags on everybody.
Ps Tags on,....OK man.....tags on.

TR [T (In role) Good afternoon ladies and gentlemen, I'm very glad that you've been able to make it here this afternoon. Ah, did any of you have any trouble parking out the front?

PR [Ps (In role as members of the committee) No, no.
P2 Traffic jam though.

I [T Has anyone seen the.....sorry?

R [P2 A traffic jam.

I [T Yes. There have been bad traffic jams on the way from Sydney.

R [Ps (inaudible)

I [P5 The cars are out the front now.

R [T Yes I realise that,

I [has anyone seen the people, the people from the Museum,
:
:

- :
 L have they arrived yet.
 R [Ps Yes, yes they've arrived.
 I [T Good, thanks very much, well as you know, we have had
 [some problems haven't we? Problems with the exhibition.
 R [P5 Yes.
 F [T And I notice here that you have got the letter, received the
 [letter from the Discovering Ancient Central America
 [Authority. Perhaps I had better read it out for all of you
 [who didn't read it earlier.
 [(letter is in large poster form pinned to wall) It says,
 ["The Authority is concerned by the loss of part of the
 [exhibition material especially the lack of an explanatory
 [booklet to go with the display. It is considered important
 F(cont.) if the exhibition is to be a success. To that end the
 [Authority urges the committee, (that's us I'm afraid) to
 [compile a booklet outlining interesting items in the life of
 [the people. This should be in plain language so the people of
 [B_____ can understand it. The authority will send an
 [observer to report on your progress".
 I [Well, it's a bit of a problem, I seem to recall that the last
 [time we met, the various work groups decided on some
 [things, I wonder if you could refresh my memory as to some
 [of the things we had in fact decided?
 R [P5 We had the names of those uhm - pictures.
 :

- I [P6 The Gods.
- I [T They were Gods were they, hm, we actually had the names of the Gods ah yes, I do recall this one was um.....
- R [P5 The Death God.
- I [T Ah right that was the Death God uh, and what was this one down here I'm,.....
- R [Ps The Corn God, Corn God.
- I [T Ah yes, I remember that now. And of course we had something over here, a group was working over here on these. What was going on, can anyone enlighten me on that, yes.
- R [P7 Well ah, we were going to write so somebody would know what was going on.
- I [T That's right, I remember that when we were trying to work that out. It's a problem because we've got this letter and we have to get on to do something and I'm not quite sure what we should do.....next. I say we should uh.....
- R [P2 They might be giving us a clue!
- C [T Well they are certainly telling us we should get on doing the booklet.....
- OR [T (Out of role) So, can everyone just take their, can we just stop there, take the tags over the top of your heads.....
Now I wonder, if you were an expert we would know something about these things wouldn't we, we would have

to know a lot about these and I don't really know a lot
about these, do you?

L Ps (Out of role) No, no.

The structure of Text 4 is as follows;

FS ^ FC ^ TR ^ PR ^ { I ^ R }₅ ^ F ^ { I ^ R }₅ ^ C ^ OR

This text satisfies all criteria in terms of obligatory elements as well as realising all optional elements of the In-role Drama Genre.

As already noted these elements merely represent a stage of some consequence in the progression of a text. This is a descriptive terminology designed to allow an understanding of the interdependence of text and context in relation to the framed discourse of drama. It is not implied that there is a universal formal equivalent in syntactic terms for these elements. Although it is often the case that a sentence may represent an element, it does not have to be so. In some texts several interlocking statements will be required to realise an element. Similarly there is no formal equivalent to dialogic management statements (for example, turn), although the I ^ R sequence is locked together.

Even further it is not implied that elements can be strictly applied to message status events (for example, offer - receipt) in any formal way.

The text is the unit of meaning. It is a genre that is functional in a specific contextual configuration.

Each contextual configuration will of course be unique, but what is important is the significant similarities between these many instances.

The configuration can be thought of as the expression of a type of situation, the situation of In-role Drama and this is realised by two kinds of meaning within the genre. Those meanings that are relevant as components of the individual messages within the genre and those that are relevant to the structuring of the overall message form of the texts within the genre (Hasan, 1985).

In Text 4 the individual meanings appear coded as "The Death God" or "The Corn God", and are particular to that text. The meanings relevant to the overall message structure are those that form the obligatory elements of the genre as outlined. Obviously these two kinds of meaning are related since the individual meanings are used to construct a particular element of the generic structure. So the contextual configuration and the generic structural potential together define the text.

However, to be able to see Drama texts in this way is a useful tool because it enables individual texts to be seen as members of a class of texts with common structures. They can then be classified in such a way that general statements made about genre reflect the close relation between text and context.

The elements of this drama form are therefore open to inspection in a new way. This interdependence between text and context can then go some way to explaining why it is that the discourse of the Drama Frame allows a new range of language initiatives for the pupils as well as producing a very different distribution of content focus within drama texts when compared to non-drama texts.

IN-ROLE DRAMA AND THE LANGUAGE OF THE CLASSROOM

When I am called 'teacher' and the others 'students' there are questions of power to be dealt with in terms of their expectations, built up over a long time in school. I have to provide 'comfort' without betraying my own goals which is to give power away. Some classes can't believe this and so at first I may have to take the power they expect one to take. Also, because I am a teacher and have chosen to work through drama, I have to awaken both the participant and the spectator in each member of the class. When the two are present, we can learn and participate in the art form.

Dorothy Heathcote, From the Particular to the Universal. 1980.

It has been established that the language of In-role Drama constitutes a separate classroom curriculum genre. This genre allows a wider range of language initiatives for pupils than is normal in the usual classroom context. The final step in this process is to examine, in a more specific way, how the language of the framed discourse of Drama differs from that of normal teacher pupil interaction.

The data on the discourse of 10 year olds from the Primary Language Survey of Tasmanian schools (Little 1983) can be compared with the data collected from the drama sample since both have ^{been} classified according to the analysis of content based on Roget's Thesaurus as outlined in Chapter Six .

Both sets of data were then further analysed to determine the statistical significance of the percentage differences between the categories. (See Appendix Nine for this description).

Accepting a probability level of 0.10 as being reasonable for the data, seven statistically significant comparisons emerged from the data.

Consequently it can be claimed that the language of teachers in the Primary Language Survey differs significantly for three variables in the Thesaurus analysis when compared to teachers in the Drama sample.

Similarly it can be claimed that the language of pupils within the In-role Drama sample is significantly different for two variables when compared to the language of the pupils in the Primary Language Survey.

The overall samples when compared proved to be significantly different for two variables within the classification system. These variations are explained in detail below.

The Primary Language Survey when analysed in terms of the Thesaurus programme gave the following breakdown into nouns and nominal groups as an aspect of the Ideational Function of language.

TABLE 1 PRIMARY LANGUAGE SURVEY RESULTS

	Matter	Person	Mind	Society	Figurative
Teacher	61.0	14.0	20.0	5.0	0
Pupil	70.0	4.0	21.0	5.0	0

The most striking feature of Table 1 is the high concentration of discourse concerning matter.

As Graham Little notes (1983) of the Primary Language Survey, care was taken to sample normal classroom proceedings so that the tape recorded speech was generally representative of what usually happened in the classroom for a cross section of the pupils. As well as this an attempt was made to record samples that were typical of the teacher's discourse.

It is relevant to note that there was virtually no drama of any sort in the sample and that small group discussion was rare. Very orthodox classroom practice based on the "recitation" was the predominant teaching methodology. Little (1983) interprets the above results in terms of the strength of Positivism as the theory of knowledge underlying school discourse.

The results of this survey strongly reinforce some already mentioned trends which enable the following comments to be made about the language forms fostered by the schools.

According to the survey results it can be stated that about two thirds of classroom language is,

- * material in content
- * informational in purpose
- * concrete and generalised in levels of abstraction

* public or academic in sense of audience.

The positivistic nature of the school discourse can be seen in the emphasis placed on objective matters of material fact as opposed to a concern for society, cognitive matters or persons.

The comparable figures for the drama sample show a range of significant variations.

TABLE 2 DRAMA LANGUAGE SURVEY RESULTS

	Matter	Person	Mind	Society	Figurative	Not in Lexicon
Teacher	39.4	3.00	29.3	25.3	1.60	1.4
Pupil	38.9	4.2	28.0	25.0	2.9	0.8

The first difference that is noticeable is that the Drama figures have an extra column in them. This is the "Not in lexicon" classification and refers to those words outside the bounds of the computer generated lexicon. Rather than reclassify these words which do not appear in Roget it was felt that they should be left as a separate class since they appear in the raw data.

Each of the variables in the Primary Language Survey can be compared to the corresponding results in the In-role Drama sample. As

there are significant differences between teachers and pupils within the one sample it is important that the individual components are considered separately before the overall pattern of discourse is examined.

If the language of the teachers in the Primary Language Survey and the Drama sample is compared, the first obvious difference relates to the percentage of matter that appears in the discourse as shown in Table 3 below.

TABLE 3 TEACHER LANGUAGE COMPARISON

	Matter	Person	Mind	Society	Figurative
Primary Language	61.0	14.0	20.0	5.0	0.0
Drama Language	39.4	3.0	29.3	25.3	1.6

The teacher's discourse as represented by the primary language data is 61% to do with matter, whereas the drama language sample is 39.4% concerned with matter. This is a significant difference at the .05 level and reflects the shift in emphasis that the drama frame is capable of when the controlling question strategy of the recitation no longer has to be employed.

As noted in the Primary Language Survey (p.23-24) this high level of matter in classroom language,

confirmed previous findings about what may be termed the "positivism" of school language; its "nothing but facts" approach in practice, whatever the theory.

Positivism is no longer a theory of knowledge seriously regarded in philosophical or scientific circles, yet it apparently lingers on in the school systems. Educationally, it leads to a narrow curriculum from which important content and processes are excluded, and important communication skills are not cultivated. Its avoidance of hypothetical, abstract thinking is in effect highly authoritarian, as it leaves the learner in the position of having to accept conclusions on trust, without knowing or being able to evaluate their validity.

These kinds of considerations have led to encouragement of a more "humanistic" approach, not neglecting the items which Positivism values, but not restricting schooling to them, either.

Little, (1983)

It is not that content is not important in drama, rather the focus of the classroom interaction has shifted away from the "coping strategy" of classroom control through concrete questioning in an attempt to define a new methodology. At times in drama the teacher deals with a high degree of content as this extract from the drama shows.

Zybons 16:46 (Appendix Five).

(Pupils in role as Zybon aliens, teacher in role as truck driver)

P1 (in role) What is a truck?

T (in role) A truck is a - well a truck is just a big vehicle I pull loads with.

P3 What is a vehicle?

T It's a thing with wheels that we put loads on and we carry on roads.

P3 What sort of loads do you carry?

T I carry lots of things, I usually carry petrol.

P4 What is a load?

T It's a lump of stuff you take from one place to another.

This is almost a reversal of the positivistic fact controlled classroom context. The pupils are in control of the interaction, they are taking the language initiatives by asking questions of the teacher-in-role that they, in the world outside the framed roles as Aliens, obviously know the answer to. The drama frame gives them the authority to ask pseudo-questions by virtue of their assumed power to pass judgement on the moral suitability of the Earth people. They take full advantage of this ability to control the discourse as can be seen in the length of the exchange (See Appendix Five) and the increasingly judgemental tone they bring to it.

As well as the above role-shifted discussion of matter, there is substantial discussion about abstract relations such as space and time which are common in In-role drama discourse. The material world may be present or be represented symbolically through a dramatic convention. For example, one possible representation is through the drawings of objects, as the drama *The Early Days* shows (Appendix Five).

(Pupils in role as Historians, Teacher in role as pioneer).

P1 Is that your wife? (pointing to drawing).

T It's a picture yes, it's a picture of my wife. It was done by one of my children.

P2 Did you leave your rifle loaded?

T Well we were worried you know, I always used to keep my rifle loaded, my wife was always telling me about it, but you never knew when there was trouble, you know, and there was a lot of trouble in the early days out near Parramatta.

P3 Were you once a convict?

T Yes I was a convict, I was a ticket of leave man. I spent seven years a convict.

P3 So did you bring that home from the convict.....
(points to picture of ball and chain).

T Well yes, that was the ball they actually had around my leg.....

In this case a clear differentiation is being made between the representation of the object and the object itself. However, there are many examples in the drama sample where the physical world of the drama existed only in the imagined "as if" frame that had been constructed by group consensus.

This also seems to have a bearing on the second category in Table 3, that of Person. In the Language Sample survey the teacher referred to persons by name 14% of the time, while in the drama sample the percentage was significantly less at 3% at a probability level of 0.10. In the language survey sample and the out of role language of the drama sample, it was noted that the asymmetrical hierarchical distribution of power in the discourse allowed the teacher to specifically nominate pupils when seeking answers. This is shown in the following extract from the planning session

of the drama;

Poor and Dispossessed Tape No:83:16 (Appendix Five).

(Planning session – Out of role discussion.)

T What's their major problem?.....Ian?

P1 Their girlfriend ran away from them.

T Yes, so what are they going to do? Yes?

P2 They're lonely and they're poor.

T They're lonely and they're poor, yes?

P3 And they might sort of go to a home, an they don't want to be broken up an that.

P4 They don't want to go to court.

T Yes Tania.

P5 They might not trust their uncle and aunt very well yet.

T Uh huh, yes Tony.

P6 They have n't got a job.

T Yes.

Within the In-role drama sample this language strategy of nominating is one that is consciously avoided because it makes belief in the role identification of the drama frame impossible to sustain. Another reason for the low percentage of discourse devoted to person in the teacher's speech within the drama is that many of the roles taken were attitudinal ones which required no specific naming. Alternatively many dramas included process roles that were identified by task rather than by

name. The following extract from the Medieval World (Appendix Five) shows all three types of specification occurring in a few lines of text,

(Teacher in role as King's Councillor, pupils in role as peasants).

T (in role) The Earl of Warwick was born the Earl of Warwick and will continue to be so!

P6 (in role as peasant) Well how do you know who is going to be born kings or peasants?

T It is decreed by God, obviously! I am born to be the King's Councillor and demand from you peasants, thieving nasty peasants who have hidden stuff away.....

The teacher is in role as the representative of the King's oppressive rule. He is given a label, the King's Councillor, rather than a name so he functions as a symbol for all the injustice that the peasants feel they are weighed down with. The peasants are in role as members of a group with a unifying attitudinal role of being unjustly treated. They function as members of a collective and are addressed as peasants rather than by name. The only person named is the Earl of Warwick, who like the King remains outside the drama. The proper nouns in this case are symbols which represent the hereditary power of the social order.

If the next category of Table 3, that of "Mind", which corresponds in the Thesaurus analysis to individual cognitive processes is considered, the results are somewhat closer together. Some 20% of teacher discourse in

the Language Survey data was concerned with the category "Mind", while 29.3% of the Drama sample was similarly concerned. This difference of 9.3% while not statistically significant at the 0.10 level, points to the fallacy held by some educationalists and curriculum planners that Drama, as it is an arts subject, does not display the intellectual rigour required by other areas of the curriculum.

As McGregor (et al) point out in "Learning Through Drama" (1977),

"the view of drama and the arts as peripheral to 'the real business of schools' is based on an interesting misconception. It is that feeling can be somehow disentangled from thinking and knowing". (p.22)

As the figures show, the teacher is at the very least involved with cognitive matters as much as normal classroom interaction, and in individual cases often significantly more so. McGregor's observation also links directly to the next set of figures in Table 3; that of Society.

The percentage variation in Social thought, action and feeling between the Language Survey sample and the Drama sample is quite striking. The teacher's discourse within the language survey is 5% about the social world, while the language of the teacher within the In-role context is 25.3% about society. This difference is significant at the 0.01 level of probability for percentage comparisons.

A conclusion which can be drawn from these figures is that the drama frame encourages a consideration of social matters by the teacher in a way that does not seem to be available in normal classroom discourse.

Once again the Medieval World drama (Appendix Five) provides a

clear example of social concerns in the drama,

(Teacher in role as King's Councillor, pupils in role as peasants)

T (in role) If you don't keep your mouths shut I'm going to have the guards come in here and drag you lot away!

P2 (in role) How do you know they will obey you?

T Of course they will!

P2 How do you know.

P1 Do you treat the, treat them like humans

Ps (inaudible).....treat them fairly?

T I've never heard such an unruly bunch of peasants, I mean
(you are.....

P1 (maybe people have been too
afraid of you to speak up.

P8 (We haven't seen much of -

P10 (cause a revolution

P10 Awful King as you.....

T There is no way you can talk to a King's representative, I may not be the King but I am the King's representative. He will hear of this!

He wants everything you have got left.....

P1 He should hear of this!

The drama frame adopted here allows the teacher to take an uncompromising social position that highlights the injustice the pupils in the role of peasants feel. They express this both through social concerns and their cognitive grappling with the issue of class and hereditary feudalism. As the Gulkenbian report (1982) notes,

"the arts are not outpourings of emotion. They are disciplined forms of inquiry and expression, through which to organise feelings and ideas about experience".

And as Schaffner (1984) claims,

"the language pupils use in drama to express their ideas reveals that their emotional engagement stimulates intellectual growth".

The teacher's role as co-operative member and catalyst for this process is amply illustrated in the above extract.

The final classification in Table 3 is for Figurative language. This classification needs some further explication because all discourse within the drama frame could be considered figurative if the definition of imaginative language is restricted to that of language which is not meant to be taken literally.

Dramatic activity as an art form is obviously not "real" in the accepted sense of the word, yet the drama frame allows the participants to interact "as if" it were so. It would seem most useful for the analysis to consider the Figurative use of language as an important class and to recognise two subdivisions within it; the Imaginary and the Poetic.

The Imaginary classification is the framed discourse of the drama

and once negotiated proceeds as if it were literal. All of the In-role Drama language sample is of this type. In the non-drama classroom this literal seeming but imaginary language most often appears in children's writing.

Examples would include literal-seeming accounts of incidents which never took place. In the past children sometimes wrote stories with titles such as "A Day at the Beach", without ever having been there.

In the second subdivision; the Poetic, the language is imaginative (Figurative) in texture through the use of non-literal references such as simile and metaphor.

This sort of discourse proceeds by an accumulation of non-literal references and can be thought of as Imaginative-Poetic in form.

It is this language that was classified as figurative in the analysis. Discourse of this nature represented less than one percent in the Language survey material and was considered by the researchers to be absent from most teacher language. The Drama sample was 100% imaginary but only 1.4% Figurative in the poetic sense for the teacher's language. The examples tend to be scattered in individual expressions rather than part of a sustained poetic exposition. The following extract from the drama Project Ark 96:98 (Appendix Five) shows this in operation.

(Pupils in role as experts discuss the reconstruction of the Ark with the Teacher in role as project administrator).

P1 (in role) How much will all the frames and the outside and the

walls cost?

T (in role) Ah, you'll be talking about the hull, the keel.

P2 The outside.

T And the ribs up, I know it looks like a bit like a turtle, is that it from the top down? Is that what you want to know?

P2 Yes, right around it.

In this case the simile of the turtle is used by the teacher to downgrade his expertise and allow the pupils to take firmer control of the interaction by initiating questions that display their expertise. In other cases teachers adopted a formal public register that had the effect of elevating all the language into poetic rhetoric as this following example from the drama *The Staro People* already mentioned (Appendix Five) shows.

(Teacher and pupils in the role as tribal members)

T (in role) It is time for the ceremony of the three objects when the Staro People present to the altar the three things they value the most.

(drumbeats)

(ceremonial procession).

P1 We share the food in this bowl because we are the Staros.

T Will the second group now come forward

P2 The Staro People use the knife to kill animals and to survive on.

T Will the second group return? Will the third group come forward?

P3 This is the belt we love with all our hearts but we have to give away.

T The ceremony is now complete. (Drumbeats - silence.....)

This use of register had an important effect on the language of the pupils in allowing them to adopt a formal voice within the drama frame.

If the discourse of the pupils in the Language Survey is now compared to the discourse of the Drama sample there are some significant differences between the two samples as well as some differences between teacher and pupils within a single classification.

Table 4 is a comparison of the pupil discourse of the Language Survey sample and the Drama sample.

TABLE 4 PUPIL LANGUAGE COMPARISON

	Matter	Person	Mind	Society	Figurative
Primary Language	70.0	4.0	21.0	5.0	0
Drama Language	38.9	4.2	28.0	25.0	2.9

As in the teacher discourse the first classification into matter shows a significant difference between the two samples at the 0.01 level. The language of the Primary survey pupils is 70% concerned with matter. This is the highest percentage recorded for any classification of teacher or pupils and illustrates the strongly positivistic nature of the non-drama

classroom context. The "recitation" methodology of the teacher's questions strongly direct the pupil to talk about material facts.

The questions, rather than being of the form "What sort of person was Captain Cook?" tended to be "Where did he first land in Australia?".

This emphasis on literal facts has a connection to the low level (4%) of pupil discourse concerning persons in the non-drama sample. It is also noticeable that the teachers in the Language survey talk 9% less about matter than the pupils do, but 10% more about persons. These differences can be explained by the asymmetrical arrangement of power in the discourse. The teacher is in control of the interaction and so is able to ask the large number of questions about matter that appear in the texts.

These questions require continued factual responses by the pupils until the appropriate answer is elicited. The teacher also uses proper noun names of pupils to manage this discourse and control the interaction.

In the drama sample the percentage of pupil discourse concerning matter is significantly lower than the non-drama sample at 38.9%, at a probability level of 0.01. This can be explained by the fact that the teacher is working as part of the ensemble within the drama frame and so the constraints of the "recitation" methodology are no longer so pervasive. The pupils are able to make a larger number of language initiatives which are interactional in nature. These tend to be concerned with societal matters rather than matters of fact.

However, matters of fact are perceived as important by pupils inside the drama frame, especially when the drama is concerned with problem

solving as the following extract from the drama 'Missing', (Appendix Five) shows.

(Teacher and pupils in role as members of a neighbourhood watch group)

P2 She's got dark hair.

T She's got dark hair?

Ps Light brown, brown.

P2 Oh, light brown hair.

T Light brown hair, yes.

P1 It might not be her hair, it might be her father as someone's said. And also that flower, I think that flower tells us she might, she was either kind, and giving it to her teacher or someone else was kind and giving it to her.

These sort of facts were considered with a great deal of care especially in those personal development dramas that used pupils in an investigative capacity. This close consideration of facts often led pupils into the area of hypothetical theorising as the above sample shows.

In some dramas the line between the factual but imaginary drama frame and the Figurative-Poetic became blurred as one classification became transformed into another. In the Strawberry Fields Nursing Home drama (Appendix Five), which contained a long sequence of questions and answers based on the facts of life in the 1980s as remembered by someone

in 2050AD, the pupils began to question Mr. Connors on his recollections of the 1980s. What developed was almost a parody of the classroom 'recitation' strategy. The pupils knew the answers to the questions they were asking in the normal classroom context, yet the In-role drama frame gave them the right to ask them in a way that presupposed they did not, as the following extract shows.

Strawberry Fields Nursing Home. Tape No:42:37 (Appendix Five.)
(Pupils in role as young citizens of 2050AD; one pupil in role as Mr. Connors, a very old man).

P4 What sort of food did you have?

P2 Oh we had real butchers and healthy - no plastic food but at that time food was starting to get artificial, starting to get flavourings like now. This may come as a surprise but there was no plastic or metal in the food.

P1 Mr. Connors, what about transport? How did you get to school, like today we have teleport? Teleport you just need to press a button and zap! you are there.

P2 Oh very primitive but healthy wise, we used to walk!

Ps Oh! (exclamations of surprise)

P5 You used feet?

Ps God! - shocking, how ancient!

P6 Ah, Mr. Connors, ah what were the teachers like in 1985?

P2 Actually believe it or not, our teachers were humans.

P6 They weren't computers?

P2 No, they were humans.

P3 What!

P2 They had their own feelings I guess. Really they were better use than computers.

This was a common form in many of the dramas, but in this case the enjoyment of the pupils in taking the language initiatives produced a collaborative discourse that was appreciated as a verbal construct by the participants so that they strove to sustain it. The drama moved from a focus on matter to an appreciation of the figurative-poetic qualities of the discourse. The pupils became much more conscious of their involvement and started to operate as spectators of their own participation within the drama.

Overall within the drama sample references to matter remained important, especially in those instances where the objects under discussion did not exist at all. In these cases there was often a clear specification of abstract relations such as number and quantity as well as specification in space and dimension. These same comments apply to the teacher's focus on matter in the drama sample. Because of the non-hierarchical nature of the relationship within the drama frame, the pupil and teachers concern with matter remained close with only 0.5% separating them at 38.9% for pupils and 39.4% for teachers.

In the next comparison of pupil language, that of "Person", both the

Language Survey and the Drama sample are low percentages with no statistical significance at the 0.10 level. The results were 4.0% for the Non-drama and 4.2% for Drama but these results occurred for very different reasons.

As discussed earlier, the low percentage of discourse about persons in the Language Survey sample is an expression of the teacher's direction to matters of fact in questioning, combined with a methodology which emphasises the positivistic nature of the curriculum. The limited range of language initiatives open to pupils within the normal classroom context also limits their use of proper nouns relating to Persons. The right to use names is part of the authority structure of the classroom and therefore firmly in the hands of the teacher. This variation in power within the discourse is made clear when the Language Survey data on the teacher's use of Person is compared to the pupils in the same sample.

The teacher's use of person is 14% while the pupils' is 4.0%. This 10% difference is significant in that it clearly points out the asymmetrical relationship between the teacher and the pupils.

If the drama samples of Person are compared for pupils and teachers to this figure for the non-drama sample, an alternative explanation can be given. For pupils in the Drama sample Person represents 4.0% of the discourse, while for teachers the figure is 4.2%. This similarity in response verifies the more open structure in the drama frame in terms of verbal initiatives and control of the interaction.

The relatively low level (4%) of pupil discourse involved in Person

within In-role Drama can be explained in the same way as the correspondingly low level for teachers within the drama.

Many roles in this form of drama are attitudinal ones and as such do not require the full specification of a character with an individual identity. Secondly many roles have a task component built into them so the pupils become sailors, artists or professors, depending on the needs of the drama. This leads to the use of specialised language related to the task. Often with minimal research and the teacher feeding in the appropriate terms, this can become quite complex. As Dorothy Heathcote (1986) points out,

" In Drama you can't talk to the participants with a status attitude, like teachers talk to children. You've got to use a language code of choice, and an amount of elaboration in the language that makes them feel like they know what they are doing." (Audiotaped interview)

Consequently the teacher has to work in the role of a familiar colleague and in this relationship naming is not used to specify status as it is in classrooms. The following extract from the drama *Machineland* (Appendix Five) shows this in operation.

(Teachers and pupils in role as members of two different cultures, *Machineland* and *Handiland*).

T Right, that's a good point. And on the other hand what are you going to give them?

Ps The land!

P6 How much?

- T Well that's what they've offered.
- P6 But how much?
- P4 We, Shane, every single bit.
- P7 We'll live together.
- P8 All together.
- P4 Say if we, bring machines.
- P6 No, no!
- P9 You, agreed that you are not going to bring machines!
- P4 But how are we going to build the windmill?
- T We've already agreed and that's sticking to a promise.
- P4 How we going to build the windmill?
- P3 Without machines.
- T Hammers and nails that was agreed.
- P3 You will have to help us.
- P4 Well a Professor Curley and Professor Peter and Professor me,
we can build it.
- T With help, you've got a lot of people willing to help.
- P4 But it will take too long if we have to use them.

Although the pupils are still struggling with the correct form of address, "Professor me" shows they have taken the language initiative and are allocating levels of expertise to themselves in a quite different way than is usual in normal classroom discourse. Nevertheless throughout most of this drama the pupils and teacher are more generally specified as people

from Machineland or people from Handiland without any individual names. This proved to be the case in all the dramas in the sample, but of course this does not preclude the taking of character roles. Dorothy Heathcote's film BUILDING BELIEF (1973) is a clear example of pupils taking on character roles within a drama frame.

The exceptions to the general attitudinal roles taken in the drama sample occurred when a single individual was made the focus for the drama. Often with the elevation of status, a character role would be developed by the class in the out of role discussion and then adopted by the individual when the Drama Frame was reactivated. In this way role-shifted proper nouns were introduced into the discourse.

The next classification to be examined is that of "Mind". This encompasses the general area of individual thought, action and feeling that makes up what could loosely be termed the cognitive area of school discourse. Pupils in the Language Survey sample were involved in this classification some 21.00% of the time, while pupils in the Drama sample were involved 28.00% of the time. While this difference is not statistically significant, the point can be made that In-role drama discourse is at least as much about cognitive matters as all other areas of the curriculum.

This is to be expected if the functional view of language is adopted which emphasises the interrelatedness and multifunctional nature of any piece of discourse. The view that drama is about emotional involvement only and is non-intellectual is not sustained by the results of the drama

sample. In the following example from the drama *Mirni Dom* (Appendix Five) the cognitive processes of hypothesising and questioning a view point are being carried out at the same time as the social implications of feeling are being expressed. The tension point in this drama is the opposition of traditional views when confronted by the demands for artistic freedom.

An artist monk in a monastery town wishes to paint in a way that is unacceptable to the rest of the inhabitants. The teacher is in role as a conservative monk, the pupils are in role as historians who have been commissioned to produce a historical survey of the town but who have been drawn into the conflict.

MIRNI DOM TAPE NO. 43:14 (Appendix Five)

(The teacher is in role as a monk the ^{children} are in role as historians)

P1 (in role as historian) She's using her imagination?

T (in role as monk) You brought this up before. This young lady brought imagination up before. Now what relevance has that got to painting? I can't see it!

P1 Because she's using imagination to draw the pictures, so she might think they look good.

T She should paint what she sees, you don't need imagination to paint what you see.

P1 (Well you can imagine why not.....

P2 (You may see..., it's just like you may want to paint a picture of a book, and you can imagine and you see this book and you think you

can, like add parts to it and you can imagine what you can add to it, and draw and paint that!

T Well that's alright, books are OK, as long as everyone can tell it's a book.

P3 No, just say one person thinks it's a purse or something and another person thinks it's something else, you're still all entitled to think it's something different.

T Isn't that too confusing?

Ps No! No not at all!

P2 It doesn't change anything.

P4 It doesn't mean you are not equal.

P5 But uh, like you're just changing it so that she can enjoy it and you can enjoy it as well.

T We're supposed to enjoy her her.....

P4 No, you've got a free choice.

P2 You don't have to enjoy these paintings!

It can be seen that the pupils are struggling to express their ideas on what constitutes artistic vision and the necessity for artistic freedom in a way that stretches their grasp of conceptual language. They are prepared to commit themselves in this way because of their emotional commitment to the artist's cause. In the drama frame cognitive and affective meaning are strongly intermeshed.

The positivistic nature of the normal classroom interaction tends to

discourage such pupil initiations based on the explanation of meaning embedded in an emotive context.

Many of the references to mind in the Primary Language survey appear to be concerned with references to what the pupils are to do; such as reading, writing, arithmetical definitions, spelling, drawing and so on (Little, 1986. unpublished notes). As such they represent lower order mental processes and are closely aligned with classroom management strategies.

The classification of society for pupils in the drama sample was very close 25.0%, to that of teachers in the same sample 25.3%, and significantly different to that of the Language survey which was 5% at the 0.01 level of significance for both teachers and pupils. This striking difference illustrates the way the Drama Frame focuses on the personal interaction of the participants while dealing with content. This "people" rather than "matter" orientation brings a measure of balance back into what can be seen as an overly positivistic curriculum dealing as it does mainly with the language of information and the material world.

This increased emphasis on society had an important consequence for the overall content of the drama sample. The most consistent topic that arose throughout the drama work was that of power. Issues of morality and social control made up much of the drama and provided the most unselfconscious identification with the roles adopted in the Drama Frame.

How power was used in any interaction became extremely important especially if the role-shifted discourse enabled the pupils to take control

of the interaction through their language initiatives. This process is shown operating in another extract from the following drama,

Mirni Dom Tape No : 21:16 (Appendix Five).

(The teacher is in role as a monk, the pupils are in role as historians discussing the rights of an individual monk for self expression opposed to the demands for group conformity).

T (in role) No but it is that she can't go against the town ideals and they are; that she is to put others before herself. She just can't go and do her own thing.

P1 (in role) Why shouldn't she?

P2 'Cause if she likes them it doesn't mean that you have to like them. You can just pay no attention to the, cause if she likes them there are her paintings.

Ps Yeah (inaudible). That's her thing.

P3 [She painted them if she likes them she can keep them.

T {You're saying the painting should be er.....

P2 She could keep them at her own house and you could just pay no attention to her paintings - um, you might well like the ones you say she has to paint and everything. But she could just leave hers at home and admire them herself.

T You're saying that painting should be a private thing?

P3 No, no. (inaudible)

T What was this, sorry?

P2 Well if you don't like them why do you want to have them outside.

It's not selfish, because you don't like them.

T She's not using her talents the way we want her to.

P4 [Um, well her talents -

T [It's not that we don't like them we just say they're unacceptable.

P2 Her talents, like you just said then, her talents are not what you like then, because her talents are her own talents and they don't have to be what you like.

P6 Yeah, cause she owns them herself.

P3 And there isn't any law to say you have to like everything she does, and there's no law um - saying you have to like them.

The power of the institution to control the creativity of the individual is the issue in the text and the pupils argue strongly for the individual by questioning the teacher-in-role's premise that the artist cannot "do her own thing". They reflect this formulation and offer an alternative. They also assume the language initiative by breaking into the discourse, taking over the turn and having the last say.

This focus on power within society corroborates the similar results from the Language Development Through Drama Project (Schnaffner, 1984), which drew the conclusion that "power was the dominant issue" in the dramas they observed (p.21).

Although outside the scope of this investigation Schnaffner (1984)

further comments on the high level of social content in the language of the pupils outside the drama frame. When they are reflecting on their experience, she says,

"Reflection as it occurs during and particularly after the drama is over usually focuses upon the fundamental issues of mankind. Such discussion makes a valuable contribution to moral and values education".

The out of role reflection of the pupils in the Mirni Dom drama (Appendix Five) and other dramas in the sample provides supporting evidence for this view.

The pupils' ability in the drama to take the initiative, become emotionally and intellectually involved in resolving matters of social concern, provides them with the resources to use language to speculate, hypothesise and to offer theories about their own feelings and ideas.

The final classification of Table 4 into figurative uses of language finds the pupils of the Language survey with little or no evidence of this classification in their discourse, while the pupils of the Drama sample had 2.9% of this classification occurring in their language. This classification, in which terms from one content area are applied to another, has already been defined as the poetic element of the imaginative form. In-role drama is of course 100% imaginative, but largely "as-if" factual in the collected sample.

Most of the pupil language that was figurative took the form of individual metaphor or simile but occasionally an extended group form would be evolved. The following extract from *Machineland* (Appendix Five) is one example.

Machineland Tape No. 18:25 (Appendix Five)

(Pupils and teacher in role as inhabitants of Machineland and Handiland)

P1 (in role) Knock knock knock knock.

P2 Excuse me we are from Machineland and we need help, can we have everyone to see please.

P3 (Shouting) Everybody come, there are people from Machineland visiting.

P2 We hope we haven't annoyed you in any way or disrupted you from all your work. But our people, everything has gone mad, everything!

We don't know what to do, they have probably still fled, uhm, they're probably still running from the monster!

P4 Monster?

P5 What monster?

P2 You see a machine is loose.

P1 A pollution monster.

P4 What's a pollution?

P2 What's a pollution?

P6 It comes from machines.

P2 Yes !

P4 What are machines?

P7 Yes

P6 What are machines?

P2 Machines, I think there should be more education around here
don't you?

P4 What's machines?

P6 Machines are big, oh. Oh it's hard to explain.

P7 Machines are made out of steel.

P3 Oh not them things we ran away from.

Ps Oh yeah no, no! you can't stay.

P2 We will be killed too, and I think you'll feel guilty for the rest of
your life.

In this drama the sense of theatricality is quite strong and this can be seen in the names of the two countries. The names Machineland and Handiland are labels which express function in a quite explicit way. This characteristic is a common one in non-naturalistic drama from the morality plays onward. The metaphorical non-naturalistic nature of the text is emphasised when pupil 1 actually says "knock knock knock knock", rather than carrying out the physical act. Here words stand for actions in a very obvious way. The metaphor of an animate pollution monster machine is picked up by the inhabitants of Handiland after a typical In-role exchange which allows them to take the language initiative by asking pseudo-questions which are perfectly logical from their role positions inside the drama.

Total language sample

All discourse must ultimately be considered as a unity based on the

genre and contextual configuration in which it was produced. Therefore it is worthwhile to consider a comparison of all language categories contained in the Drama sample with all language categories of the Primary Language Survey.

However, it is necessary to keep in mind the internal differences that have been illustrated between aspects of teacher and pupil language in all categories. Nevertheless the overall percentages reflect the discourse in its entirety and give a clear indication of the sort of language each context produces.

The following table (Table 5) represents the distribution of the different content classifications across both complete samples.

<u>TABLE 5</u>	<u>TOTAL LANGUAGE SAMPLE</u>				
	Matter	Person	Mind	Society	Figurative
Language Survey	68.0	6.2	20.8	5	0
Drama Language	39.1	3.6	28.6	25.1	2.3

This comparison shows that for the category "matter" a statistically significant difference was recorded at the .01 level. This result is consistent with the results of the teacher comparison being at the .05 level of significant difference and the pupil comparison being at the .01 level of significance.

The other statistically significant category is that of "society" which recorded a difference at the .01 level of significance. This is consistent with the observation that both pupils and teachers made proportionally more utterances in this category than did the participants in the Primary Language survey.

The conclusion that can be drawn from this analysis of Table 5 is that In-role Drama differs most significantly from usual classroom interaction in that it is concerned less about matter and more about society.

This occurs because the first essential of In-role activity is the shift of language into the present tense. Time becomes immanent time, the 'realm of expectancy time' of the Hopi (Whorf, 1956). The tense of the discourse shifts into the present as the matter under consideration is embodied in the persons-in-role. This allows the participants in the drama to pay attention to the dramatically constructed semiotic context. The roles become the source of information and so are connected to the total signing system of the drama frame.

The subtext of the interaction does not have to be ignored, ie; the unspoken intertextual element of power in school discourse is temporarily suspended. This issue of authority in interpersonal relationships is never part of normal classroom interaction as the teacher is always in central control of the context.

However in drama the teacher in role signals to the pupils in role that all interpersonal relationships are open to negotiation and that everything and all actions within the frame are significant.

This active reading of sign on the part of the pupils encourages an affective interpersonal response to the content embodied in the adopted role positions of the participants. It is in the dramatic tension generated by the interpersonal discourse that the pupils take the language initiatives that are so characteristic of the In-role drama genre.

At the highest level, an affective response to the roles fuses with a cognitive recognition of the content to become true knowledge for the participants. The genre and contextual configuration combine to produce a real moment of Education.

As affective and interpersonal responses are essentially societal in nature this response within the drama frame is reflected in the discourse.

As noted earlier this 20% extra emphasis on society in the Drama sample is often realised as discourse about power and authority and the concerns expressed can be stated as two questions,

1. Who has the power in the interaction?
2. How do they use or misuse it?

It is within this interpersonal element of the contextual configuration that the necessary tension for the Drama Frame's existence operates. It is here that the pupils take the language initiatives that are outside the context of the centrally controlled classroom context.

This is the justification for Drama's place within the curriculum.

By changing the parameters of what can be seen as legitimate knowledge Drama allows the pupils the freedom to experience and explore the issues of human concern and intellectual enquiry that the constraint of

the centrally controlled classroom denies them.

The pupils are able, with the aid of their teachers, within the Drama Frame to become more autonomous self-motivated learners in a way that combines concerns for the world of Matter, Mind and Society in a balanced whole that is lacking in the current overly positivistic school curriculum.

CONCLUSION

All my teaching life I've been bothered by two things which I think relate to this matter of authenticity. First, while being labelled as a 'teacher of drama' and functioning as such overtly, it has irritated me that people have perceived the work as related only with play, fiction and pretence. Not that it isn't related with these: but that it has so much more potential for society. Second, that so many people have seen it as either a separate subject in schooling situations or as a rather 'special' affair. This has led me latterly *apparently* to neglect the art forms of such activity, and to discuss it in relation to other forms of *productive depiction and distortion* such as diagram maps, sketches, photographs and so on. I stress apparently, because I've always been careful to stress the laws of the form as being seminal to its meaningful use in class. There can be no useful impact on society if those laws are ignored or not understood. That they are not understood by a large number of teachers is beyond question and it is time we tackled this problem. This becomes more urgent every day. But we are bedevilled by polarization of opinion instead of humility in examining an art far bigger and more ancient than any of us.

Dorothy Heathcote, (1983) The Authentic Teacher and the Future
Collected works p.177.

The following brief discussion centres on the substantive implications arising from the study's findings which have been outlined in previous chapters. The research questions raised in the introduction can be restated as follows:

- (1) What sort of discourse occurs between teachers and pupils when they are engaged in In-role drama? Is this discourse different

in content to that of non-drama classes?

- (2) What is the relationship between the classroom context and the language genres that are generated within classrooms?
- (3) Can "In-role" drama interaction be seen as producing a specific language genre within the classroom context?
- (4) Do specific drama language genres allow a change in the 'recitation' mode of teaching and encourage a greater range of pupil initiatives within the classroom?

The study's findings established that the techniques of Drama-in-Education and specifically the use of 'In-role' drama constituted a separate classroom language genre. This was reflected in the content analysis comparison carried out between the Drama sample and the Non-Drama sample.

The research showed that for a comparison of the entire sample of Drama and Non-Drama discourse the category 'matter' recorded a statistically significant difference at the .01 level. This was represented in percentage terms by the fact that discourse in the Primary Language Surveys was some 68.0% about matter while the Drama sample was 39.1% about matter.

While Matter is obviously important in the Drama sample it was observed that the concerns of this genre were spread more evenly across the three major areas of Matter, Mind and Society.

It is in the area of societal concerns that the difference between the Drama and Non-Drama sample is most obvious. The statistical difference between the two samples in the 'Society' category was again recorded at the .01 level. This was reflected in percentage terms by the Non-Drama sample being 5% about Society, while the Drama sample was 25.1% about societal concerns.

The general curriculum issue of why the 'In-role' drama discourse is statistically more about Society and consequently less about Matter than the Non-Drama sample, should be a matter for further investigation and research. From this initial study, it appears that Drama discourse produces a more balanced distribution of the major concerns of Matter, Mind and Society in the classroom than does Non-Drama discourse.

It would seem that above and beyond the methodology of Drama's framed structure of interpersonal relationships, there is a real need for a research focus based on the importance of combining the affective and cognitive nature of the learning process into a new synthesis of teaching methodologies. To requote McGregor, (et. al.) (1977) ;

'This view of drama and the arts as peripheral to 'the real business

of schools' is based on an interesting misconception. It is that feeling can be somehow disentangled from thinking and knowing; that these can be separated out from each other and taught in a kind of a vacuum.'

Feelings and emotions cannot be filtered out of the everyday life of the classroom. Despite the pious claims of curriculum guidelines which wholeheartedly support the concept of 'developing the whole child', the methodology of much Primary teaching, at least in Australia, seems to contradict this obvious assertion with a focus on low level discourse about things.

In answer to question two, the relationship between classroom context and language genres can be seen as a dialectical one. The intertextual nature of classroom life must be taken into account when examining discourse patterns. The fact that each example of school discourse is built on the subtext of unspoken cross references to earlier discourse reinforces the notion that the created texts are not random or isolated events. They are seen to arise from the specific social interactions or language genre and the contextual configuration of content that is employed within the overall semiotic context of the classroom.

Text creates the context of the classroom in the same way as the classroom context creates the text. Part of the meaning comes from the subject content and part comes from outside the specific content of the discourse and is located in the general intertextual nature of the school environment. These have been identified in the research as the elements of

contextual configuration and genre-specific semantic potential that go together to make up a text.

It is in the consideration of these elements within the school context that the generic nature of much classroom discourse is most obvious. Centrally controlled discourse of the 'recitation' teaching mode produces a specific genre that has been characterised by a range of quite tightly specified patterns of teacher initiation and pupil response.

However, it was noted that ^{the} language genre of 'In-role' drama encourages a more flexible discourse pattern which allows the pupils to adopt a range of language initiatives that are substantially wider than those available to them in usual classroom discourse. This shift in interaction patterns brought about by the use of the Drama Frame can be seen as the creation of a specific language genre with quite different content and interactional characteristics to those genres more usually found in classrooms.

Directions for further research

(i) Research needs to be undertaken into the range of language genres within drama. This study has examined only one form, that of 'In-role' interaction which is fairly straightforward teacher/pupil drama framed discourse. There are many other drama genres readily identified. An exploration of;

- * The language of analogy

- *Mantle of the Expert
- *Simulation
- *Drama Gaming Language

Dorothy Heathcote, (1984) Notes. Collected Works, p.205.

would aid in explicating the complexity of this sort of discourse.

(ii) In terms of the computer assisted Thesaurus analysis the next step forward would seem to be in the examination of the verb forms within 'In-role' drama discourse. Preliminary work in this direction has indicated that the interactional power of the discourse is carried by the verbs within the Transitivity structures and this, along with a further exploration of Theme, would go some way to specifying the peculiar qualities of drama discourse.

(iii) The use of videotape as a means of recording the verbal and nonverbal interactions which occur in classrooms between teachers and pupils also needs further consideration, despite the problems encountered in the pilot study. The intrusion of a camera team, microphones and cameras inevitably change the semiotic context that an attempt is being made to observe. This is especially so in Drama, since the product is the transient interpersonal interactions that occur. Nevertheless, despite all of the above, it is felt that videotape does catch some of the 'reality' of the language genres operating within 'In-role' drama. With the rapid

development of more sophisticated technology it appears that videotaping should become an increasingly valuable tool for classroom research.

Conclusion

If teachers are to be offered an alternative to the constraints of the 'recitation' methodology which remains prevalent in primary schools, then two conditions seem to be necessary.

Firstly, the teachers must have as part of their pre-training a thorough grounding in the insights of Language-in-Education theory. This will enable them to appreciate the place and value of talk in promoting learning for their pupils. This understanding will provide them with a rationale to defend an alternative teaching strategy, which up until now, has been seen as part of the low status knowledge area of spoken and dramatic discourse.

Secondly, they need to be trained in the use of the total range of signing or communicating systems available to them in the context of the classroom. These techniques, of which Drama is one, have been undervalued in an educational system that has become fixated on the values of a literary view of learning.

As Dorothy Heathcote says in her article Signs and Portents (1980),

Finally, having spent a long time wondering why I have for years been irritated by the cry of "let's have more drama in our schools", I now realize why I always wanted to say, don't lobby for dramatics, lobby for better learning! It is, of course, because the heart of communication in social situations is the sign. All teachers need to study how to exploit it as the first basis of their work. The theatre is the art form which is totally based in sign and the drama additive to learning gives the urgency possible through using now/imminent time. This is why we lobby for better schools when we ask that teachers wake up to the possibilities of the power of resonances in classrooms instead of verbal statements.

p. 169, Collected Works.

Finally, the results of this research make a strong case for Drama's place in a balanced curriculum for the primary school. It is claimed that because of its fusing of the affective and cognitive domains, Drama produces a level of commitment to high quality endeavour, and with it a higher order thinking and language use, that is a core concept in the development of a new methodology for Primary Teaching.

The role of drama in allowing pupils to take language initiatives within classroom discourse is central to the development of pupil self motivated autonomous learning in schools.

As Dorothy Heathcote makes clear in her quotation at the beginning of the chapter, drama is misperceived as being related only to play, fiction and pretence, whereas it has much more to offer to society, especially in the balanced education of the young.

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APPENDICES

1. Transcript of videotape 'Running a Restaurant'
2. Audio research documents.
3. Outline of External Course undertaken by teachers and a description of the New South Wales Educational System
4. Summary of Language Survey Results.
5. Excerpts of Drama Texts.
6. Computer Program.
7. D. Heathcote Drama: The Making of History.
8. Mr. Riak Drama.
9. Statistics.

APPENDIX I.

RUNNING A RESTAURANT

Presenter: In the following programme Drama-in-Education is being used to extend a literature based unit of work with a Year 5 class. The specific technique is called Mantle of the Expert. This is where the class is set a task in such a way as they function as experts, solving problems within the drama.

(Cut to teacher and pupils discussing drama).

T We are going to do a drama today, based on the book you've been reading' called 'Halfway across the Galaxy and Turn Left' by Robin Klein. Now er, we're going to do a drama that's based on this and what I'm going to do is I'm going to become one of the characters, the father whose name is Mortimer.....What was it you said?

Ps Jackson!

T Right, I'm going to become Mortimer Jackson, and we're going to do a drama about that. It won't be following the book because we won't know what's going to happen. But there are some pretty strange people in this book. And Mortimer himself is also pretty strange.

What I'll do, when I come back, and sit on this chair I'll be Mr.

Mortimer Jackson with a problem. OK? And you'll have to see what his problem is.

(Teacher goes into role)

T (In role) Good morning, my name is Mr. Mortimer Jackson and I've just come here because I've got a real problem. And X said, you know, she's the family organiser in our family. And she said that if I came and saw you, you might be able to help me with my problem. Would you be prepared to help me?

Ps Yes

T Well, you know that I like to cook. Well I've decided that I don't want to go back. I want to open a restaurant, here, on Earth.

I've got here a plan of a building and I'm going to put it up on the wall for you people to see and I'll just explain it to you what it is.

It's a building that I've managed to buy. What I thought is, that I'd open a restaurant.

It's a plan of a building, see the front, that's the door, these are the windows. If you were walking along the street this is what you would see. And up here is when you look down on it. The same building, there's the room, there are the spaces and so on. I thought I might make a restaurant in there, but I'm not quite sure what Earth people like to eat and I thought I'd come and ask you people since X said you would be the kind of people who would know.

Now what I really want to know from you people if you

wouldn't mind helping me. What should I call the restaurant, what name should I give it? Any ideas?

P1 The Galactic Pit Stop!

T Well! Fine, any other ideas?

P2 Jacksons.

T That's a good idea, it would be after my Earth name.

P3 Jackson's Takeaway.

T Jackson's Takeaway, people might come for that.

(cut to interview)

Presenter: John, what are the essential elements in working in this way.

Teacher: Well I think probably there are two.

The first one is that you have to establish roles for the children to take, attitudinal roles that they will quickly grasp. In this case we want them to be experts, expert restaurant designers but it doesn't matter as long as the teacher in role presents them with a problem that they can grasp quickly.

Secondly, I think there has to be, their solutions to the problem have to be achievable, and the students have to see their solutions coming into dramatic action.

(cut to drama, teacher in role as Mr. Jackson)

T Well you tell me, you're the experts. I don't know what Earth people like to eat.

P3 Big Macs?

T Well I couldn't use that name because.....

P4 Big Jacks!

T Big Jacks, how about that?

Ps (Laughter) Yeah - no, McJacksons.

T I'm just thinking what should I do. What should it look like, inside. McJackson's Eat In, what a great name. Now, yes.

P5 For a start you could make the windows round.

T You think that would make people happy to come?

P1 Get nice carpet

T We'll need some sort of carpet on the floor, what are people going to eat off inside?

P5 Tables.

T We'll need some sort of tables and we'll need a menu; an plates.

P6 An knives and forks.....

P7 An a bar!

T Would you people help me at this?

(Cut to interview)

Presenter: Should you spend time building character roles for the students before you start.

Teacher: No, not necessarily, in this sort of drama, what's really needed is the attitude of being prepared to help solve the problem.

In doing that, the character roles develop out of the drama. In our case they are expert restaurateurs but it can be, it doesn't have to be that, it can be any sort of experts.

(Cut to drama)

(Small group work around drawings of floor plan of restaurant).

P1 Wood besides table

Ps (inaudible)

P8 Can I have a lend of your green someone here?

P9 Wood (inaudible)

P10 No, oh no.

P5 A green and a blue.

P11 Just - there it is

P12 (inaudible - the legs - you believe)

P6 What is that!

T Well people, you have been working really well helping me with my restaurant.

Could I hear what this group the first group, who are going to do the outside, what did you come up with?

P2 Well, we have decided to have decided to have a big sign going across saying eat at McJacksons.....

P8 Then we'll have hamburgers or something across the thing down here -

P4 And we've made it pretty clear that this is going to be

coloured blue, and the door is going to be brown.

T And what about those windows, what have you done to the windows there?

P2 Oh, made them arched instead of circles or squares.

T That's a good idea, can you tell me, what about these people I think this group is designing the inside. What have you got so far.

P1 Well, we've got the bar here

P13 We've got the bar an....

P1 And the wine store, several big tables for groups two tables for three here,

T Yes

P1 An uncompleted table for four here, kitchen up here....

T And what's.....

P1 The floor is purple,

T Purple carpet on the floor! and what about the walls? what colour are you going to have the walls?

P1 Walls, ah wood.

T Wood walls

P1 Artificial wood

T Artificial wood walls with purple carpet, wow that sounds really bright.

(cut to interview)

Presenter: What's the purpose of the group work on the diagrams?

Teacher: That gives the children a chance to discuss together what they feel are the important elements in the task. Its exploratory talk in some way. And it allows them to make decisions, and their decisions are then seen on paper by everybody.

(Cut to drama)

(Pupils in role as customers at McJacksons. Teacher in role as waiter).

T (In role as waiter) We have eh, space buns, cool drinks, milk munchies, thickshakes, eh, what would you people like?

P5 A thickshake.

T Yes? - you'd like one milk munchie, anyone else for a milk.... two milk munchies, what would you like.

P14 A milk munchie.

T Right, three milk munchies, anything else?

P3 No thanks.

T One jar of space beans.

P8 One big Jack

Ps One big Jack,....two big Jacks

T Two big Jacks

P13 Three big Jacks

T Three big Jacks

P Yeah, four -

T Oh my goodness, four big Jacks!

(Cut to close up - group of pupils writing out orders)

P Yuk

P15 Anyone want a thickshake?

Ps One dollar.....two, four five.....yeah (inaudible)

P15 Just make it thickshakes all round!

(Cut to teacher in role as Inspector from the Department of Health and Restaurant licencing)

(Knocks)

T (in role as Licencing Inspector) I am Mr. Thomas Graham from the Department of Health and Restaurant Licencing board and I have just come to see Mr. Jackson if he is around anywhere. I take it you people have been helping him have you?

Ps Yes

T (Inspecting plans) You seem to have contravened all sorts of regulations. Look how many tables you've got in there! Explain to me what you have done.

P1 Ah, cleaning areas for the customers are completely sealed off from eating and food preparation areas.

T I see, well at least that complies with the regulations. What else?

P1 Easy access to food preparation areas, entertainment here and here, both playing the same tune.

T I see,

P1 Bar here, for people who want to drink.

T Do you, have you actually gone to the trouble of checking with

the Liquor Licencing board to see if you can get a liquor licence?

P No, we haven't done that yet but we are informing them next week, it hasn't opened yet.

(Cut to interview)

Presenter: Does it destroy the Drama Frame when you stop the class and ask the class what they would like to happen next?

Teacher: No not at all, children are very - find it very easy to accept these shifts in role. The drama frame when they are inside the drama frame they are working as experts and when you stop the drama and come out and discuss with them they are working as class members, and they have no difficulty in shifting backwards and forwards in this way.

(Cut to drama)

(Teacher and class out of role)

T I'm going to ask you now what you would like to do, so you tell me. What would you like to happen now?

P3 Get the restaurant licenced.

Ps Yeah!

(Cut to teacher in role as licencing inspector).

T (In role as inspector) Thank you ladies and gentlemen for coming here to this board of inquiry that is going to look into the case of McJacksons Eat In Restaurant. As a member of the Department of Health and Restaurant Licencing I am here to take submissions from those people to see whether the McJacksons

Restaurant should be opened or closed.

It is your job to offer me suggestions as to why it should be open or why it should be closed. Has anyone got something to say?

P4 We can't keep the food from the world! It's being selfish if we keep it for ourselves.

T It's not a matter of keeping the food from the world - it's a matter if you have designed that restaurant well enough so that it complies with all of our health regulations. Yes.

P1 The bar is now licenced.

T It is licenced? Did you actually apply for and get a licence?

Ps Yes.

T Well there are still certain problems that you have to overcome.

P16 Well, why don't we put it to the vote, because everybody should want our restaurant opened. And it is first rate food!

T Well, I'm not quite sure about that, I have yet to be convinced of that matter.....

P17 Well, the fire exit has been well designed. The windows are fully occupied, we've got the tables, we've got the kitchen. The kitchen has got a fire exit and all the kitchen staff would be saved and the people in the restaurant would be saved.....

T Yes, but is it clean?

P18 Yes it is clean.

Ps Yes - yeah, of course.

P19 There are not many restaurants in this town, so we thought we would open another one.....

T Well I realise there's a good case to be made for the fact that there needs to be other restaurants but.....

P15 We have sterilized all the plates from disease and sterilized the floor and everything.

T So you feel it is a place that should be licenced?

Ps Yes, yes

(Cut to interview)

Presenter: What general implications for the curriculum does this form of Drama present?

Teacher: I think it really empowers the students to take over control I suppose of their own learning in some way. It allows a flexibility and a range of language that's not normally obvious in classroom situations.

Presenter: I wonder if you could elaborate on this notion of empowering the children for us.

Teacher: Well it really means that the children use their own words and their own thoughts and they come from outside the classroom, and so they see things that they say have value. It's not just school knowledge that is seen as valuable but their own understanding of the world. And that's brought into action in the drama.

(Cut to drama)

(Teacher and pupils in role as members of the board).

T (In role) As members of the board investigating the opening of the restaurant I want people to decide, by a show of hands, whether this restaurant should be opened or closed.

Those who vote for the opening of the restaurant please put up their hands now.

(Vote taken)

T Well, I'll have to agree with this, its a majority decision of the whole board that McJacksons Eat In is now open for business.

Ps (Cheers and clapping).

End.

APPENDIX TWO

Audio research documents:

1. Letter to participating teachers
2. Procedure sheet



JOHN CARROLL
SCHOOL OF COMMUNICATION
AND LIBERAL STUDIES

27th February 1984

I am writing to ask for your help.

I am concerned that the proposed N.S.W. Curriculum for Drama may be formulated without a survey of the best of current teaching practice now occurring within our schools. You know of my interest in this area after having successfully completed the unit 10.605 Drama in Primary English in your Graduate Diploma in Language in Primary Education.

The NSW Curriculum in Drama is at stage 3 and we desperately need information on the actual language primary children use in drama if we are going to convince teachers throughout the state of the value of the subject.

As one of a select group of teachers who has (very!) successfully used Drama in Education with children I am asking if you can spare an hour of your professional time to aid me in gathering information for this important project.

Specifically I am hoping you can find the time to plan and teach a drama lesson of your own choice to your current class and record the pupils verbal responses on a cassette tape recorder.

My focus is the different language registers children adopt in drama in the hope that I can connect the range and variety shown in this approach with current language theory.

A way of doing this is by recording the "speech initiatives" children make both in and out of dramatic role.

[A "speech initiative" can be defined as anything children say to their classmates or teacher that is not a direct response to a question.]

Therefore to standardise and simplify the recording of such language could you carry a cassette player around with you as you teach the lesson and it randomly record what the children say.

There are three language divisions that may occur in some drama lessons. They are:

The planning session, where there is often some initial discussion between pupils and teacher before the drama begins.

The drama, where pupils and teacher are involved in some form of role playing as well as discussion and reflection.

Reflective discussion where the children comment on their own drama and experiences.

I would be grateful for some or any of the childrens responses in any form whatever.

Naturally, all the childrens speech you record will be kept completely confidential and used only by me to establish childrens language patterns in drama.

I will send you a full report of the results of my findings as soon as it is complete.

Thank you in advance for participating in this attempt to get some data on the Language Australian children actually use in drama.

Please do not hesitate to include a list of any expenses you incur, the cost of postage, extra tapes etc.

Thank you once again. I know how busy you are at this time of the year.

If you have any queries please phone me anytime:

Office:	(063) 332 349.
Secretary:	(063) 332 539.
Home:	(063) 31 8851.

Yours sincerely

JOHN CARROLL

PROCEDURE SHEET

1. Select any topic and drama techniques you feel will fit your current programming.
2. Record the lesson on a cassette tape recorder.
3. Keep the cassette recorder by your side and carry it around the room with you.
4. Class details.
 - (a) Age range
 - (b) Numbers boys girls
 - (c) Special features (composite, streamed, family group etc.)
.....
.....
 - (d) General comments.
.....
.....
5. Lesson.
 - (a) Topic
 - (b) General Comment on Lesson and Lesson outline
.....
.....
.....

PLEASE FORWARD CASSETTE AND PROCEDURE SHEET TO:

J. CARROLL
LECTURER IN DRAMA
MITCHELL C.A.E.
BATHURST. 2795

Thank you.

J. Carroll

APPENDIX 3.

External course taken by teachers.

**GRADUATE DIPLOMA IN
EDUCATIONAL STUDIES
(LANGUAGE IN PRIMARY EDUCATION)**

This external course of study is specifically designed for primary teachers, and is focused on principles and practices relating to the vital importance of language in learning.

Admission requirements are:

- a) completion of approved teacher training at diploma or degree level, ie, teachers are required to have three year trained status with a Diploma in Teaching from a college of advanced education or four year trained status with a first degree and a Diploma in Education;
- b) at least three years successful full-time teaching experience and status as a certificate teacher with an employing authority;
- c) regular access to children in school settings through employment as a teacher or by agreement with a school principal that access will be provided on a regular basis;
- d) recommendation by a school Principal or other representative of employing authority. This might well take the form of a Principal's or Inspector's report on effective teaching ability and experience.

The course consists of 6 units of study, each valued at 6 credit points, together with a 12 credit point dissertation. The minimum duration is four semesters, the equivalent of one year's full-time study, and attendance for five days at a residential school (during primary school vacation periods) is compulsory in each semester of enrolment.

The list of compulsory and optional units is as follows:

1. **Compulsory Units** (36 credit points and dissertation):

Unit No.	Unit Title	Credit Points
10.145	Language in the School I (Primary)	6
10.245	Language in the School II (Primary)	6
10.570	New Developments in Primary English Teaching	6
10.240	Literature for the Primary School	6
	OR	
31.404	Primary Reading Development	6
10.650	Language in Education Dissertation (Primary)	12

2. **Optional Units** (12 credit points)

Students are required to satisfactorily complete any two of the following units.

Unit No.	Unit Title	Credit Points
10.481	Programming Across the Curriculum	6
10.484	Language, the Mass Media and the Primary School Child	6
10.240	Literature for the Primary School	6

31.404	Primary Reading Development	6
31.405	Reading Studies Primary	6
10.607	Drama and Primary English	6
10.236	Myth, Fantasy and Fairy Tale B	6
12.111	Teaching English as a Second Language I	6
12.112	Teaching English as a Second Language II	6
12.500	Modern Greek IA ^(*)	

Progress Through the Course

The following table summarises the presentation of units and student progression for completion of the course in four semesters:

Semester 1

*Language in the School I (Primary)

*Literature for the Primary School

or

Primary Reading Development

Residential school, involving a series of workshops for each unit and individual tutorials.

Semester 2

*Language in the School II (Primary)

Option 1.

Residential school, involving a series of workshops for each unit and individual tutorials including preliminary discussion of possible classroom investigation (dissertation) topics.

*Students who choose to take their optional study in the area of English as a Second Language, take either Teaching English as a Second Language I and II OR Teaching English as a Second Language I and Modern Greek IA.

Semester 3

*New Developments in Primary English Teaching

*Option 2

*Language in Education Dissertation (Primary).

Residential school, involving a series of workshops for each unit and individual tutorials including discussion of classroom investigation (dissertation) topics.

Semester 4

*Language in Education Dissertation (Primary)

Note: There is no compulsion to complete the course in two years. For example, the dissertation may be undertaken in a third year after all course units have been completed, and students may take only one unit each semester if they so desire.

APPENDIX 3

A DESCRIPTION OF THE NEW SOUTH WALES EDUCATIONAL SYSTEM

An Overview

The State of New South Wales (Australia) has two large centralized school systems and a range of "independent" private schools. The two centralized systems are controlled by the Catholic Education Office and the New South Wales State Department of Education.

The non-government non-Catholic schools cater for some three percent of the pupils in New South Wales, the overwhelming majority being secondary pupils. Most of these schools are far better off than the Government or Catholic schools, but they have nevertheless benefited from the renewal of state financial aid to all schools. The private schools tend to ape the style and social pretensions of the English Grammar School.

The Catholic system has recently experienced a decline in the number of teachers in the religious teaching orders and the percentage of lay teachers in the system is now over 75% and still rising. The State provides substantial financial assistance to this system and many of the staff have been trained in government institutions. The number of pupils in this system is rising and now stands at 19% of the States total pupil enrolment.

The government schools are part of a large centralized system with

a range of regional offices in provincial centres. The state system provides the widest range of schooling ranging from pre-schools to High schools and the bulk of the states children attend this system.

As the research was carried out in primary schools within the government system, the rest of this description will concern them.

The Primary Division of the New South Wales Department of Education

The New South Wales Department of Education has in its Primary Schools a total of enrolled pupils exceeding 400 thousand. These pupils are catered for in approximately 7 thousand different schools in which there are more than 23 thousand teachers. (Source: N.S.W. Teachers' Federation Research Section). The Department employs and places these teachers in their respective schools within a geographical region which covers 801,600 square kilometres.

This centralized system is quite different to the localised Education Authorities of England and the United States. As would be expected from the above figures it has a rigid heirarchial administration run by a large bureaucracy.

The administration of all government schools in the State is the responsibility of a Department of Education headed by a Director-General who in turn is responsible to the Minister of Education. The State is divided into a number of Educational Regions each with its own Regional Office and Regional Director. These latter persons report to the

Director-General and see to the carrying out in the Region of policies emanating from this office. An Inspectorial Staff is the main contact between the schools and the administrative staff, and each Region is divided into a number of Inspectorates, each with its own Inspector.

In recent years there has been a move away from the highly centralized system with limited autonomy being given to the regional offices. At the same time the role of the inspector of schools is changing, with less emphasis on the inspection of schools and teachers and more on consultation with and advice to teachers. Correspondingly, the responsibility of the school principal has increased as many decisions, especially those dealing with curriculum and minor financial matters are made at the school level with the assistance, in many cases, of teachers and parents.

However, schools are still staffed from a central administration. A statutory authority controls teachers' salaries, conditions of employment and discipline. "The Department" as it is often called, works within a system containing a large number of written rules and regulations.

There is for example, a detailed "Teachers' Handbook" of three volumes outlining those regulations which apply to teachers. These are updated regularly and it is expected that teachers know about these changes and that Handbooks within schools be kept up to date.

Despite the monolithic nature of the organisation, the Department of Education copes reasonably well in providing a uniform standard of education over a huge area containing some very inhospitable terrain.

Some sense of perspective can be gained when it is realised that remote schools are over 1,000 kilometres away from head office in Sydney.

In summary, the New South Wales Department of Education is a huge educational system containing many good teachers and a range of innovative programmes, but ultimately restricted in its effectiveness by its own unwieldy bureaucracy.

APPENDIX FOUR

SUMMARY OF THE REPORT OF THE PRIMARY LANGUAGE SURVEYS 1980 and 1981.

Conducted by Graham Little of Canberra College of Advanced Education for the Primary Language Committee of the Education Department of Tasmania.

In these studies, teachers of 7 and 10 year olds analysed the functions and forms of language in student listening, speaking, reading and writing in their own classrooms, as a means of curriculum evaluation.

The 1980 study of ten schools selected at random gave a base-line for subsequent comparisons. The findings were very similar to findings from other education systems. Functional analysis indicated that concrete and generalised information about the material world heavily predominated, with only limited amounts of human content, higher abstraction, imagination and evaluation. Formal analysis indicated marked developments in the language skills between ages 7 and 10, with some limitations arising from the limitations of functions experienced. The general conclusion was that curriculum and language skills could be improved by more

attention to the questions Why?, What if? and Who cares?

The 1981 study involved twenty schools, most of which were involved in the curriculum development processes fostered by the Primary Language Committee. This sample reveals little change in the amount of human content, but there proved to be marked increases in the imaginative and evaluative approaches to content. This was associated with increased abstraction of thought, in the spoken language but not in the written. It was also associated with management of more complex language forms.

The firm indications are that schools involved in the curriculum development process were largely successful in broadening the range of thought and expression across the curriculum, with related gains in language skills.

Functions of the School Language

The analysis revealed some strong trends which enable a description to be made of the kinds of mental processes and language forms that are fostered by the schools.

Two thirds of school language is:

- * material in content;

- * informational in purpose;
- * concrete and as if concrete (imaginary but not poetic) in level of abstraction;
- * public or academic in sense of audience.

Such a trend is not surprising. We look to the schools to foster the communication of information about the physical world and this they do. The problem may be that they do little else.

The remaining third of the communications is shared among:

- * content as persons, mind, society and the figurative;
- * expressive, interactional and imaginative purposes;
- * generalised and abstract levels of thought;
- * intimate audiences, or particular audiences other than the academic.

On average, the individual items in the second list are outweighed by items in the first list by about 20:1. Some items, such as figurative language, scarcely occur at all; and others, such as the interactional and the abstract, scarcely occur in the written language, though they do appear in the spoken language.

On the whole, the use of language in the schools can be described as markedly positivistic: concerned with objective matters

of concrete material fact. There are some exceptions, but this is undoubtedly the general trend. The pattern does not change markedly through the years of schooling. With increasing age of students, there is some increase in the abstraction of information at the expense of the evaluative and imaginative, but the general trend towards positivism remains.

The subject English stands out from the rest of the curriculum because of its emphasis on the reading and writing of fiction. English is thus more characteristically human in content than other subjects and gives scope to imaginary (and to a minor extent, poetic) purposes, and is public in audience. In the senior years, the writing becomes more literary-critical than creative and veers towards an academic audience, but it is also consistently more abstract in thought than comparable work in other subjects. English would seem to play its assigned role as a central humanities study, by fostering a variety of functions and giving experience of a variety of forms.

Where it is part of the curriculum, creative drama fosters interactional language in the planning, imaginative language in the actual drama, and evaluative language in reflection upon the drama once it is completed. The latter involves higher levels of abstraction than those usually encountered.

Where small group discussions in any subject are part of the curriculum (and they are incorporated in the Language Study whether they are a regular feature or not), they evoke evaluative language with an intimate audience and again foster higher levels of abstraction than those usually encountered.

A curriculum without English, drama or small group discussion would appear to offer only a narrow range of thought and expression and hence only a limited mastery of language skills. It is possible, of course, to argue that the other subjects such as mathematics and natural and social sciences would be improved by more stress on their human relevance and the higher mental processes.

As so far surveyed, these subjects make little of the human importance of their content and while they offer plenty of generalisations, seldom involve the student in sustained higher-level reasoning, either in the reading matter or student writing. Yet the same students can reason.

What of the remaining arts? So far, data on these have been pooled with that on other subjects, and it is not known whether they contribute something special to thought and expression. A content analysis of talking about music (Bonham 1978), indicates that

teachers and other professionals talk about music in technical language, while students and others talk about it in terms of the mind, society and imagination. Thus, there appears to be quite a different orientation to the art on the part of the two sets of people. It would be interesting to collect data in language in use in the arts in schools to find out the extent to which they are technical or concerned with humanity and intellect.

References:

- Bonham, G. Music Education. M.Ed. Thesis, School of Education, Canberra C.A.E., 1978.
- Little, G. Language Analysis Handbook, Education Department of Tasmania, 1983. Language and Curriculum, Education Department of Tasmania, 1983.

APPENDIX FIVE

Representative extracts of all In-role drama texts used as examples in the main study are reproduced below.

1. The Medieval World.
2. Poor and Dispossessed
3. Metro Media
4. The Staro People
5. Zybons
6. Discovering Ancient Central America
7. The Early Days
8. Missing
9. Strawberry Fields Nursing Home
10. Project Ark
11. Machineland
12. Mirni Dom

TAPE NO.02.79

MEDIEVAL WORLD

(Pupils and teacher in role as peasants)

P1 I would like to call a meeting.

Ps What was that (inaudible)

P1 The King has ordered that all books are to be burnt because he thought that they were defying his law, um, going against his law and as we know we have put the precious book away and some of us might be able to make a chest and bury it so that he doesn't get our book.

T What's this business about the King? What did he say was wrong with our book? How long did we spend on that?

P2 About a year!

T A year, at least a year, some of us have worked on that book....

P3 But the King won't listen to that!

P5 Yeah.

P4 He will just burn them.

T But why would he want to burn books? Aren't books the most precious things we have got?

P5 Yeah, because he likes to be greedy.

P6 He is selfish -

P7 He doesn't read himself.

T But that doesn't make sense, he has all of his own books why

does he want to burn our books?

P7 He doesn't like them.

P6 (inaudible) – keeping our books instead of burning them.

T Sorry, I didn't hear that.

P1 He probably doesn't think it, he probably is selfish because he hasn't got a good book like ours.

Ps Yeah.

P4 (inaudible) ours is nice like a painting and all that.

P3 He just disagreed probably with what we've said in our book and read....

P1 Us lower forms.

T What, did he give you a reason why does he want it burned?

P1 Because of the law, he thinks books go against his law.

P We shouldn't have books but he's got a lot of books for his own....

P2 He probably thinks we spend too much time on.....

P3 Our lower form have put together a book just as good or maybe better than some of his.....

P He doesn't think we deserve it.

TAPE NO.03.42

MEDIEVAL WORLD

(Pupils in role as peasants burying the illustrated manuscript).

P1 Let's hope that the King does not find this for we may not see it again.

P2 Let's hope that the other generation that we are passing it down to shall treasure it well and maintain it so the King doesn't get it.

P3 Here we are placing our most valued object in hope that the King and his people will not find it. We are hoping a younger generation one day, will remove it and treasure it like we have.

P4 I hope this book outlasts the King and our younger generation will appreciate it as much as we have.

P5 May the King rot in hell because he gave us such hardship times.

P6 All I can say is I hope the King never finds this book.

P7 I hope this book goes into good use.

P8 I hope this book goes to someone who looks after it after we have died.

P3 Now we will pray and hope that things go as we wish.

Our Father who art in Heaven.....

(Lord's Prayer said in role)

TAPE NO :4.40 THE MEDIEVAL WORLD

(Pupils in role as peasants, teacher in role as king's councillor)

P.1 (In role) We have things hidden away, people have kept things, but why is it the king would want my last bowl of meat when he has all these marvellous foods already?

And why is it he would want her wooden locket when he has huge portraits of wood?

T. (in role) The King requires as much of everything he can get his hands on! You don't realise how expensive it is to run this country. You peasants have got stuff hidden away, all of you I know, every single one of you has got stuff hidden away.

P.2 You've got more stuff than us!

T. The King, the King and the Nobles obviously are born to have more than you people.

P.1 Why? are they born to have more than us?

P.3 We are all people!

P.1 [Why can't people be equal

T. [What do you mean we are all people, you're peasants.

P.4 People are equal!

T. [In role to pupil in role as Lord of the Manor] What sort of nonsense have you been talking to these people here. Don't they realize the peasants, the peasants' job is to give all they earn to us.

P.5 But the King has been treating us like we are animals, and you are people, and we are a born people but

Ps Yes.

T. Look you don't seem to understand you are born peasants and
[it is your job...

P.1 (But why does that mean we must always be peasants?

Ps Yes

T. Because you are born peasants

P.5 And what...

T. The Earl of Warwick was born the Earl of Warwick and will
continue to be so!

P.6 Well how do you know who is going to be born kings or peasants?

T. It is decreed by God, obviously I am born to be the King's
Councillor, and demand from you peasants, thieving nasty peasants
who have hidden stuff awa....

P.1 (you claim, you claim you are so good, what have you done for
us?, we seem to have given you so much, what have you done for us?

T. What have you done for us? We
[protect.....

P.1 (everything!

P.5 We have done more than enough for you.

T. Can you answer them? (Directed to student in role as Lord of
the Manor)

P.7 I've never heard such behaviour!

T. No, I thoroughly agree, we the King and his people, we protect you. It is the peasants' job and right in life.....

P.1 Protect us! You have n't protected us in the slightest!

P.8 We are out there in our old houses.....

T. Certainty

P.9 Shivering to death.

T. Shivering, what nonsense, you've got stuff hidden away, you've got stuff hidden away, you lead a really good life.

P.10 We have n't got no blankets.

Ps (Inaudible) and materials....

P.1 Look at that cloak you've got on now, have any of us got cloaks like that?

P.10 All our clothes are ripped.

P.5 We've only got rags.

P.8 Yeah, ripped.

T. Well is n't that their lot, they are dressed in rags because you are indolent, you won't work!

Ps We will, we do (Inaudible).

P.6 (It's you who do not work

P.1 (You're the ones who won't work

P.10 (You're the people who do not work

T. If you had done a decent days work instead of idling around, lying in the fields..

P.5 Oh, we don't be in the fields.

Ps (Inaudible)If we didn't work for you.

P.9 You just sit there.

P.5 Yeah, why don't you...

T. If you don't keep your mouths shut I'm going to have the guards come in here and drag you lot away.

P.2 How do you know they will obey you?

T. Of course they will.

P.2 How do you know?

P.1 Do you treat them, treat then like humans?

Ps (Inaudible) treat them fairly.

T. I've never heard such an unruly bunch of peasants, I
(mean you are....

P.1 (Maybe people have been too afraid of you to speak up.

P.8 (We have n't seen much of...

P.10 (cause a revolution....

P.10 ... Awful King as you....)

T. There is no way you can talk to a King's representative, I may not be the King, but I am the King's representative. He will hear of this! He wants everything you have got lef....

P.1 He should hear of this!

TAPE NO.05.83 MEDIEVAL WORLD

(Teacher 1 in role as Lady Jean, mistress of the Estate. Pupils in role as peasants, Teacher 2 as peasant).

T1 (In-role as Lady Jean) And what is it that's troubling you.

P1 We would like to talk to you and tell you about the King who stole our books, who is trying to steal our books.

T1 The King has stolen all your books?

P2 We tried, we made a chest and buried it underground.

P3 And buried the keys!

T1 Why was the King banning your books?

P4 Because he thought we didn't deserve them.

Ps (inaudible)...no books.

P2 It was against him, that we had books.

T1 Did he feel that the books were for him only.

Ps Yes!

T1 And what do you think should be done about this?

P2 Well, we think we should have a right to have books as much as should

T1 So what have you done with the books?

P4 We put one in a chest and buried it.

P5 Well we have survived because we're in a big group, all the others are too um....

T1 They won't say anything.

P5 Yes, they are too scared because people have been um hanged from the neck until dead before.

P3 He took all our possessions just, claiming we weren't worthy of it and then we were still expected to give him gifts.

P And we had nothing at all left.

T2 That's right! I wonder if, if we could could ask her maybe to go and.....

P1 See the King.

T2 Well, you ask her.

P5 Will you go and see the King?

T1 I will certainly go up and see him on your behalf. I'll question him about all the things you have said today and I'll come back and tell you what he says.

Poor and Dispossessed Tape No : 116.04

Drama in Action

T. (In role as unemployed person) Is this the place where I'm supposed to come for help.

P. (Pupils in role as community workers) Yes!

T. How do you help people like me?

P. We give you food

T. Have you got food?

P. Yes

P. There's some out in the kitchen.

T. What about my family? can I trust you?

P. Yes

T. I couldn't trust any of those other people

P. You can trust us

P. That's right!

T. How do I know I can trust you?

P. We've helped a ...

T. How do I know I can trust you?

P. We have a record of helping people

P. We can help you by giving you a home, and food.

T. Home, that's what they said before.

P. And new clothes

P. And we won't separate your family

P. There's a flat justT.

T. Who told you I had a family?

P. You did!

P. You say you are (inaudible) and you trust your family.

T. Because where I was before they tried to trick me

P. We won't trick you.

P. There's a flat down at (inaudible) I'll get the keys.

T. What does it cost?

P. Nothing!

P. It's all paid for..

P. It doesn't cost anything!

P. (Inaudible)

P. We will help you

P. It's a poor home.

P. We'll try to help you and you've got a flat by yourself.

POOR AND DISPOSSESSED II Tape No :124.0

P.(In role as community workers) We will give you a test and then we will know what type of job to give you.

T. (In role as needy person) What did you say?

P. I said we will give you a test and however good you are at the test we will give you a job.

T. What do you mean a test?

P. Like a test ...

T. What does he mean when he says a test? What does he mean?.

P. A test, if you don't do very good you don't get a good job.

T. What sort of a test?

P. Like, if you pass the test you can get a job.

P. A really good job, a really good one.

P. But if you haven't passed whatever the number is you haven't passed and you don't get the job..

T. I can't read.

P. We'll teach you to read.

P. We'll have to get you another job then.

P. Which job would you like..

P. Wait a moment, wait a moment,

P. Hang on, hang on, sit down please! thank you,

P. Would you like some food first and some water, and some drink ...water mixed with drink.

T. My family is more important to me ... What

P. We will get them straight away.

P. Do you know the phone number?

P. We don't need a phone number.

We'll just find out where they are, what home are they in?

Poor and Dispossessed Tape No :20.70

Reflective Discussion (out of drama)

T. Trevor, now what did you think about?

P. I thought about a real old man, and he was really poor and didn't have a home or anything.

T. I see.

P. So did I!

T. Yeah OK - Yes Wayne?

P. You didn't have a home, or you didn't have a phone number.

P. You had a family but you missed them.

P. You didn't like phones.

T. Do you think that somebody in that sort of situation would miss their family. Yes.

P. Yes - you didn't want to tell us about your family and tried to avoid it.

T. Why do you think that might be Ian?

P. Cause you felt under threat cause they might treat you bad and that.

T. Who might.

P. [Your family.

P. [The community workers.

T. Right - Les?

P. Uh, every time we asked for your phone number you kept on going

on and you wouldn't tell us your phone number.

P. He hasn't got one!

P. Yeh, you wouldn't tell us your phone number.

T. Why do you think somebody in a situation like that might be a bit reluctant to say anything about not having things?

P. You mightn't want people to know your family.

T. Why not Michelle?

P. 'cause you might think that they, the people who were trying to help you might think that they didn't trust you or anything.

T. I should think that would be quite likely that they wouldn't ... Yes I can see what you mean.

P. They might go and get angry on them.

T. Kathy.

P. You are embarrassed about the way your family looks and about being poor.

Ps. Oh yeah.

METRO MEDIA Tape No :96.28

(Out of drama discussion)

T. Do you want to make a decision as a class now? What would you like to happen next?

P1 We'll see George!

P2 Yeah..

P3 Yeah

T. Is that what you'd like to see.

P1 Yes

P4 Yes, we'd ask to see George.

T. That's what you'd like to happen next.

P1To talk to ,and give in to us.

T. OK - well this is the last....

P5 (inaudible).

T. Did everyone hear that, is that agreed.

P5 Yes.

METRO MEDIA III Tape No 98:12

(Teacher in role as editor, pupils in role as reporters)

T. Teacher in role- on phone) All right then... so you don't think we can run the story then.

T. Ah, the lawyers have just said they don't think we can run the story, we haven't got enough proof. I mean, have you people since I've been out...

P1 {That's only lawyers...

P2 {What about all the money that goes down the drain then?

T. Look, look, I'm not worried about that, yes sorry,

P3 {It's a whole days work we just got scrapped.

P4 { It's our, our... all that work

Ps { (inaudible) we went...

T. I know...Look I'm sorry about that.

P4 All that work we went through.

P5 It's our story so if we get in gaol for it it's our fault, not yours.

T. No, but you see the responsibility is mine. I mean you're in my employee so, I realise it's a whole days work down the drain but I mean, we can't run stuff, thats defamation...

P5 Yes (inaudible).

P3 {What should we want to do that for...

P6 {It's our story and we should have, and if we want to publish we should be able to.

T. But are you sure it's accurate.

P5 Yeah.

P7 A couple of days have gone, (inaudible) ... to stay in town on the train..

P6 (Yeh, we've got enough proof on him,

P7 (Fifteen bucks worth of batteries gone.

T. Yeah, sorry yeah,

P8 We interviewed this Nick man..and he said...

P7 We interviewed this Nick man, this guy called Nick and he said he is probably the victim.

T. He's the victim? Oh no, no - Carr

P7 Oh, he's the man that murdered, killed,

P5 Murdered, killed him, because

T. (Are you, are you prepared...

P7 (He had a criminal record....

T. Yeh - are you prepared to put your jobs on the line on this one.

Ps Yeah -

P8 I'm not !

P9 We had a meeting the other day. And today he answered

(some of the questions different.

P3(different....and he was wearing a black coat.

T. (So you feel this...

P7 (and he has a black balaklava on.

T. So you feel this is enough evidence to run these stories.

P5 Yeh (inaudible) it sure is.

T. Well, well, I'm not sure...you still haven't convinced me...I mean..those stories I mean if they run I'm in trouble.

P5 We'll take the blame, not you.

T (Well it's all very well for you.

P3[you run it yourself, you run it yourself, because we spent a whole day's work doing that.

P3 Yeh.

P7 We got a couple of hours and fifty dollars worth of batteries gone.

T. Well that might be, that might be your problem on on

P7 We get paid for it.

T. But I'm still paying you to do this story and if I say the story is scrapped, It's going to be scrapped! I mean...

P8 Don 't be ridiculous.

P6 We're the ones who see it, an are want to take the risk to do it, and if you don't think it's right you've got to persuade us not to do it.

T. No that's not true because...

P8 Yes that's true!

T. Well what....

P. Don't leave us to (inaudible)

P5 Well do you want - do you want us all to quit...so the story won't be cut.

P5 Yeah, yeah.

T. Are you telling me you are going to quit unless I publish.

P5 Yeah.

T. OK, well you can have a Union meeting over there. I tell you what, if you quit there will be no severance pay for you that's for....

P3 don't worry about it. We've all got second jobs !

(Meeting held)

T. If you can't talk logically you can just get right out of the building.

Ps{ If you don't (inaudible)

P6{ All that money down the drain, you can't be a very good person.

T. Go on.

P. Yeah.

P7 Get out there and start finding new jobs (pupil to other pupil).

P5 We don't have to - yeah-

P3 OK smart aleck, you can run the whole show yourself, as if you're going to run three businesses at once.

P1 OK ,that's all right.

T. Look, I've got a team of people prepared to work with me here, and you have threatened us on one simple story.

P3 One simple story!

P9 We've spent a whole days work on this, and now you don;t want to publish it.

Ps and we.....(inaudible)

Ps It's all gone

P5 We said - we buy half of this material so if we buy half of it we

can take it away.

Ps Yes.

METRO MEDIA 3 (out of drama discussion) Tape No: 98.71

T. So what do you think would happen in these sort of cases.

P1 Ah, people would go on strike.

T. People would go on strike.

P2 People would get sacked!

T. People would get sacked.

P3 People would walk out.

T. People would walk out.

P4 Some people would quit.

T. [-Some people would quit

P5 [- I know what I'm going to do, I'm going to sack you

P. (laughter)

T. It's terribly interesting what you are saying. Would people really quit, decide to quit over the fact they decided not to run a story.

P6 Some people would run straight over to the Workers Union.

P7 Who can sack you?

T. Well no one can sack me because I'm part of the management.

P7 No but what about

P3 We could take you to court.

P5 We could kick you out of this job!

Metro Media (out of drama discussion) Tape no: 99.15

T. So we are going to have some people who actually, who are going to quit over this job unless he gives in and allows you to print the story.

P1 Yes.

T. You were telling him, Don't, you think that's pretty interesting. That people are prepared to be so....so....

P2 Tough.

T. Tough about their own job. I wonder why it is that people...

P3 Because they are -

P1 We have proof that Frank Carr was possibly murdered, we have proof that we have suspicion.

P4 Nick!

T. I mean in the real world would people give up their jobs just to get the truth!

P3 They do! Yes...

P1 They do!

T. I wonder why that is, who do people that sort of thing?

P5 Because they don't think it's right - that the truth shouldn't be printed.

Ps (Inaudible).

T. So you think truth is more important than somebody's job.

P5 Yep.

THE STARO PEOPLE TAPE NO: 56.10 (1)

(Discussion)

T. I want you to see if you can work out just by looking what sort of people may have owned or made these objects, now this is my problem, I've got this problem to try and work out something about these people just by looking at the objects, so which one would you like to start with?

Would you like to start with the knife, the bowl or the belt first?

Yes?

P.1 The belt.

T. OK, the belt. What sort of people do you think would own such a belt?

P.2 People that are sort of wealthy.

T. Wealthy, why would you say they might be wealthy?

P.2 Because it's a material that's colourful and bright.

T. It's colourful and bright ye...

P.3 They're good at weaving, it looks like they have done weaving then sewed the flowers on.

T. That's a very perceptive comment, yes because it is in fact woven, it's hand woven if you look at it closely. You've obviously noticed that.

So someone, it's not bought material they didn't buy it in a shop, it's been hand woven.

T. What could you say about this? Just tell me yes?

P.4 Somebody who needs a very sharp knife.

T. Right, someone who likes and perhaps needs a very sharp knife yes.

P.5 Someone who cuts, mean an all that cause it has to be sharp to cut meat.

T. So you think it's a meat knife for cutting meat.

P.6 It's got a wood handle and kitchen knives have plastic handles mostly.

T. It's got a wood handle, so it's certainly not really the sort of knife you would find in the kitchen.

P.1 Ah, it's someone who always goes fishing a lot.

T. Or it could be a fishing knife. Yes.

P.7 Or from up in the hills killing the wild beasts.

T. Right, it certainly looks like someone who could do that sort of thing. There is no doubt about that because it's a very powerful sort of knife isn't it. It's obviously used for animals or fish.

P.8 A hunting knife, cause like it's got that.., it goes down like that for when you're skinning things and it can poke underneath the skin easy.

T. Right, so we are starting to get a picture of these people. They are obviously not the same sorts of people you would find around here. What about this one, the bowl, what can we say about the bowl.

T. Yes, what would you say about the bowl.

P.7 Ah, people that live overseas might use it.

T. Any why would you say that.

P.7 Because, how the shape, it goes down and around like that and it comes down flat on the bottom.

T. Right it's certainly an unusual shape isn't it.

P.9 People in like India might use it for water and might wash their hands in it.

T I'll just pick it up carefully, yes, certainly it is quite functional, it could hold water or lots of things, it feels good in your hands to hold so it's something to be used, yes.

P.10 It sort of like, it must be for something around the house because it's nicely decorated around the top there.

T. I don't suppose you people at the back there can notice but there is some sort of decoration on it isn't there.

Ps Yes.

T. So it's not just a thing you would use, someone has taken some care on that have'nt they, yes?

P.4 It's been easy to make because um you can find the materials easy.

T. Right, so it's made of clay and so it's something you could make yourself if you were a good potter, yes.

P.11 It's old.

T. Well, it looks old doesn't it, it certainly quite, quite a few years old.

P. You could put a flower in it and use it as a pot.

T. Right, and it would have many uses. It's an object you could use as a vase or use to store water or to store grain.

P.4 Or to store rice.

T. Or you could put rice in it. What you people have done is really created for us, just by what you've been thinking about yourself.

You've really created a history for this group of people.

Now I'm going to ask you something else. I'm going to ask you to think up a name for these people.

It's a hard thing to do, it doesn't matter what name you pick, just someone see if they can think one up.

P.3 The Staros.

T. the Staros, right, that will do, that's very good.

Ok we'll call them the Staro people.

THE STARO PEOPLE

TAPE NO. 87.15 (2)

(In-role Drama)

T. This time I'm going to talk from the viewpoint of Tiki and I want you to find what you can say when he talks, find to answer.

You ready? When I put this on the drama is going to start.

T. (In role as Tiki) People of my tribe we have here in front of us the three things that we value the most about our whole tribe and our way of life. And it has come when we remember some of those things.

I remember the time when we had to use the bowls to put the water in because there was a big drought and the only water we had left was the water in our bowls.

Do you remember anything about these objects?

Does anyone?

P.1 I remember about the night we had to go around killing things with the knife.

T. I remember the time when the men took the knives up into the mountains and they hunted the deer and they brought back the skins and the meat.

What do you remember?

P.2 We had to go an get the colours to weave that belt.

T. I remember yes, I remember as you do the time we had to go into the jungle and find special plants to get the dyes to make these brilliant colours.

And what do you remember?

P.3 I remember we had to dig up the clay to make the bowls.

T. And I can remember that too. And what a big task it was. I remember at the time how difficult it was for us to find just the right clay.

P.4 I can remember making the bowl.

T. And I can remember how everybody in the village prided themselves on their ability to spin a bowl, because it's no easy thing.

THE STARO PEOPLE TAPE NO: 97.73

(In-role Drama)

T. (in role) It is time for the ceremony of the three objects when the Staro people present to the altar the three things value the most.

(Drum beats)

Ceremonial procession.

P.1 We share the food in this bowl because we are the Staros.

(Ritual sharing of food)

To drumbeat.

T. (In role) Will the second group now come forward.

(procession carrying slain deer).

P.2 The Staro people use the knife to kill animals, and to survive on.

T. Will the second group go back, will the third group come forward.

P.3 This is the belt that we love with our hearts but we have to give away.

(Ritual procession and presentation of belt).

T. The ceremony is now complete.

T. (Out of role) Thank you, that was very good, did you enjoy that?

Ps Yes.

T. Right, good. I wonder what kind of people the Staros are?

ZYBONS TAPE NO: 16.46

(In-role Drama)

(Pupils in role as Zybons questioning teacher in role as Earth truck driver).

T Oh what happened to me? What do you people want?

P1 (in role - using mechanical voice)

We ask the questions!

T Oh! all right, well you ask me then.

P1 Why do you destroy each other?

T Don't ask me, I'm just a truck driver, I don't destroy anybody.

P2 Why do you drive trucks?

T Well I've got to earn a living don't I?

P1 What is a truck?

T A truck is a - well a truck is just a big vehicle I pull loads with.

P3 What is a vehicle?

T It's a thing with wheels that we put loads on and we carry on roads.

P3 What sort of loads do you carry?

T I carry lots of things, I usually carry petrol.

P4 What is a load?

T It's a lump of stuff you take from one place to another place.

P5 Petrol can blow up so why do you take it?

T Well, I get paid to do it. I don't get paid to think about what I'm

carting. I mean, I take petrol, I'd take dynamite if people paid me enough!

P5 What is "paid".

T Well they give me money, so I can buy food to eat and so on.....

P6 Why do you need to take the petrol for them when they could do it themselves?

T . Well that question's a bit hard for me, I'm only a truck driver. I just get in me truck and I take the stuff to wherever I'm going. I don't know, that's too hard.

P1 Is this "paid" your money, your currency?

T Yes, it's money currency they give me to pay, so I can live.

P7 What do they need the loads for?

T Well I don't know, sometimes I take hay and sometimes I take petrol and sometimes I take frozen Pizzas and I don't know I just take whatever they load up.

P3 What would you do if you were carrying petrol and crashed into somebody.

T I'd try to run away as quickly as I could in case I got killed in the explosion. That's what I'd do.

P8 Why do you drive these vehicles if you know they cause so much pollution.

T Well it's not my problem about the pollution is it? I mean I don't live there near the highway I live out in the country.....

P1 What about the other person you smashed into, would you care about him before running away?

T Well it depends if it was their fault or not. Sometimes you see such stupid car drivers on the roads, I wouldn't care if I ran over them. I wouldn't get hurt anyway I'm in a big truck.

P6 That's just careless.

T Oh, it's my job. I'm on the roads all the time and the stupid behaviour I see on the roads.

P4 Why do you drive a truck when you know there are certain risks about it.

T Well that's a tough question, it's the only job I could get, otherwise I'd starve if I didn't have a job.

P8 What happens if you get caught?

T Get caught?

P8 Driving trucks too fast.

T No they'll never catch me. I drive as fast as I can.

P1 Why, do you know it's against the law when you drive fast.

T Well, I mean the laws are there only to be broken aren't they?

(Teacher moves from seat)

T (out of role) OK, right. Now what do you think about that truck driver. What sort of person was he?

Ps Stupid!

T Do you think he should be saved?

Ps No - no really.

P He should - yes.

T So it's pretty hard.....

Ps Ah well I suppose.....

ZYBONS TAPE NO: 26.03

(Pupils and teacher in role as Zybons questioning pupils as Earth people. Pupils take appropriate role as questioned).

P1 What's your occupation.

P2 (in role as Earth person) A naval officer.

P3 What's that.

P2 A naval officer is a man or a lady that is on a boat that floats in the sea which protects it s country and.....tries to blow up other countries.

T (aside to other Zybons) Please find out more information about this.

P4 Why do you try and do this?

P2 To protect our country, and show that we are the best country in this so we can rule the world.

P5 What is a boat?

P2 It's sort of like an angle it's shaped like that at the bottom. It's put in the sea so it will move through the water smoothly and it will not sink no matter how heavy it is as long as it's shaped like that.

P6 Why do you want to rule the world?.....

P2 That's a hard question that one, so you can.....can.....

T You can always say you don't know the answer.

P7 What is your country's name.

P2 Australia.

Ps That's pretty strange.

P7 Why are countries fighting each other if industrially they are the best?

P2 Well some other countries wanted to build a road so they try to defend themselves so they won't so they can build a road themselves.

T It seems very strange to me, very strange that you have to have these expensive ships to stop Earthlings fighting one other. Are they designed to stop fighting or to start fighting?

P2 Well, they are designed to stop and start fighting sometimes, mostly fighting is started on the land and then it extends out into the sea.

P6 Why don't you share the world?

P2 Well some countries don't like other countries and they just want all the world themselves.

P1 Thank you witness.

ZYBONS TAPE NO. 43:00

(teacher and pupils in role)

T We come to the last moment of our drama, we have to make a choice. OK everyone sitting Zybons sitting.

I'll put on my robe and then we're going to make the final decisions.

P1 Commander.

P2 Most of them were bad weren't they? (as aside to other pupils).

T Ready

T (in role as Zybon commander)

Let me see the mark.

Ps (in role as Zybons - give salute and utter sound)

Howa.....Howa.

T It is now time for us to make a decision whether we think the earth people should be saved or should not be saved. You have seen their lives, you have seen how they behave.

What is you decision?

T How do you feel?

P3 Oh well, I think we should mind our own business and forget about them.

T And what do you feel.

P4 Just leave them alone, it's their lives.

T And what do you feel.

P5 Kill!

T And what do you feel.

P6 Exterminate them.

T And what do you feel.

P7 Some people should be saved.

T Some people should be saved, we seem to have a range of ideas, yes?

P8 The bad people should be killed and the good people should be saved.

P4 How do we know the bad from the good?

T Yes?

P9 We shouldn't kill them, we should just leave them alone.....

T Right, what I want you to do is to talk to the person next to you and see if you can come up with a solution - because we have some good people and some bad people.

Ps (inaudible - overlapping discussion - very animated talk)

T So what do the Zybon people think, what's our final decision?
(competing answers)

T Shh shh, yes.

P10 Kill them before they get space technology and kill us!

T Well that's one view, have we got another view, yes.

P11 We should just leave them alone, it's their life and we shouldn't interrupt their life and if they want to become more civilised let them.

T So you hope that if they survive long enough they might become more civilised.

P4 Just leave them alone and let them work it out for themselves.

T Right.

P6 Kill them with the Antigravity gun.

T Oh right, that's the other idea.

P12 Leave them alone....

Ps Yeah.

T I think then the decision of the Zybon People is to isolate or leave these earthling alone and see if they can survive on their own.....

T (teacher comes out of role)

Well that's the end of the drama. But that's a really hard thing. What would, should be done do you think. Is there anything you can think about? I mean seriously what could you do? Anything?

P12 Leave them alone and mind your own business.

T So you think just leave them alone?

Ps (Heated cross discussion)

T It's an impossible problem isn't it? I don't know what you could do.

Ps Bad people are being born.

T. Bad people are being born? Are people born bad.

Ps No, no - (discussion)

T I don't even know if people are born bad, maybe they are made bad, I don't know.

DISCOVERING ANCIENT CENTRAL AMERICA TAPE NO: 03.21

T Now we're going to start the drama and I'm going to ask people to put on their tags, OK? And I'm going to put on my tag too....fine....

T (in role as committee chairman)

Thank you for being able to come today ladies and gentlemen. Did you all have no trouble parking out the front? Was it alright ? did you manage to park alright ?

Ps (In role as committee members) Yes, yes.

T Good. Did anyone see... the people from Sydney University? Have they arrived yet?

P1 No, or the rest of the Sydney people.....(inaudible).....

T (out of role) I'm going to take this off, we'll just take the tags over your head, again.

That was eh, what was I talking to you like? What was I talking to you like?

P2 Like we were grownups.

P3 A bit upset.

P4 A bit strange.

T I was talking to you like you were adults, like you were experts, as it says on here, on your tag from Discovering Ancient Central America,

P2 Yeah

T So this time again, when we put back on the tags I'm going to talk to you as if you are experts, as if you are people from Sydney and I want you, as experts in the Central American Exhibition we've got

here. And I want to see if you can really answer just that way. Are you prepared to go again?

Ps Yeah

T Right, tags on everybody.

Ps Tags on,....OK man,...tags on.

T (In role) Good afternoon ladies and gentlemen, I'm very glad that you've been able to make it here this afternoon. Ah did any of you have any trouble parking out the front?

Ps (in role as members of the committee) No, no.

P2 Traffic jam though.

T Has anyone seen the.....sorry?

P2 A traffic jam.

T Yes. There have been bad traffic jams on the way from Sydney.

Ps (inaudible).

P5 The cars are out the front now.

T Yes I realise that, has anyone seen the people, the people from the Museum, have they arrived yet?

Ps Yes, yes they've arrived.

T Good, thanks very much, well as you know, we have had some problems haven't we? Problems with the exhibition.

P5 Yes.

T And I notice here that you have got the letter, received the letter from the Discovering Ancient Central America Authority. Perhaps I had better read it out for all of you who didn't read it earlier.

(letter is in large poster form pinned to wall). It says,

"The Authority is concerned by the loss of part of the exhibition

material especially the lack of an explanatory booklet to go with the display. It is considered important if the exhibition is to be a success. To that end the Authority urges the committee, that's us I'm afraid, to compile a booklet outlining interesting items in the life of the people. This should be in plain language so the people of Bathurst can understand it. The authority will send an observer to report on your progress".

Well, it's a bit of a problem, I seem to recall that the last time we met, the various work groups decided on some things, I wonder if you could refresh my memory as to some of the things we had in fact decided?

P5 We had the names of those uhm - pictures.

P6 The Gods.

T They were Gods were they, hm we actually had the names of the Gods ah yes I do recall this one was um..

P5 The Death God.

T Ah right that was the Death God uh, and what was this one down here I'm,

Ps The Corn God, Corn God.

T Ah yes, I remember that now. And of course we had something over here, a group was working over here on these. What was going on, can anyone enlighten me on that, yes.

P7 Well ah, we were going to write so somebody would know what was going on.

T That's right, I remember that when we were trying to work that out. It's a problem because we've got this letter and we have to get

on to do something and I'm not quite sure what we should do.....next.
It says we should uh.....

P2 They might be giving us a clue!

T Well they are certainly telling us we should get on doing the
booklet...

T (Out of role) So, can everyone just take their, can we just stop
there, take the tags over the top of your heads.....Now I wonder, if you
were an expert we would know something about these things
wouldn't we, we would have to know a lot about these and I don't
really know a lot about these, do you?

Ps No, no

T I don't know much about them at all, so what I thought we might
do.....

P1 We know one thing they are all uh,...

P4 .. Gods.

P1 No, they're all Gods and they are all people working in the fields.

P3 Yeah, they are all warriors.

T We do know that.

DISCOVERING ANCIENT CENTRAL AMERICA TAPE NO.24.03

T (In role as visiting observer).

It strikes me straight away, they look so interesting but I don't have any idea what its all about. It's one of those things that grabs your eyes and makes you want to know more.

I suppose your work right now,.....do I understand correctly, a lot of information has been lost.

P3 Yes, yes.

T So you're making sense of it for the people.

P5 Yes.

T Right.

P1 We're the experts, so we have to work out the clues for them.

T So maybe your taskforce.....do you call it a taskforce? or working party.

P2 Yeah, taskforce.

T Yes.

P3 Work party.

T Yes, well perhaps your work party could tell me, or explain to all
My goodness it must be very difficult just to make sense of
those incredible names.

P4 Like four of them are Gods, an

P5 One the Rain God, there's a Corn God -

P4 Yamchac

P5 There's a Death God.

T I'm sorry I don't understand which is which.

P6 That's the Rain God, that's the Death God, that's the Corn.....

P5 That's the Rain God and that's the Creator.

P6 That's the Creator.

P5 No it's the other way round.

T I see.

THE EARLY DAYS TAPE NO.7.16

(Teacher and pupils in role as members of the First Settlement Historical Society).

T Members of the First Settlement Historical Society, we have investigated the contents of the chest, we found containing the things that were left by Mr., was it George Johnson,

Ps Joseph Johnson.

T Joseph Johnson. Perhaps some of the members of the Historical Society will tell us what these things were.

(Teacher points to large pupil drawn pictures of objects).

P1 Well he kept a whip and an axe and a gun and some bullets.

T I wonder why he kept the whip? Have you got any idea of the significance of the whip.

P2 A souvenir?

T Yes, a souvenir perhaps.

P3 He has a horse.

T Maybe he kept a horse. So you could say that Mr. Johnson even though he started as a convict.....

P2 He was freed and he bought the bush.

T He was freed was he, and he was rich enough to own a horse, so it was a horse whip that was found.....

T And finally we come to this one here, what can we say about this. Would some member like to talk about this? Go ahead.

P2 Well, when we found this, someone picked it up and pulled the trigger and they didn't know it was loaded and we've got a bullet and some ammunition.

THE EARLY DAYS TAPE NO.16.24

(Teacher in role as early settler, pupils in role as historians).

T I'm going to now become Mr. Joseph Johnson and it's your job as historians to wake him up and find out about these things (teacher points to large drawings made by class and pinned on wall).

Which were the most important things in his life and see what you can find out about the early days of the colony.

(Teacher goes into role - sits asleep on chair).

P1 Wake him up.

P2 Wake up Mr. Johnson.

P3 You've got to touch him.

T (In role) Hello people eh.

P2 Hello Mr. Johnson.

T Have you got some questions you want to ask me.

Ps Yes, yes we have.

P1 Is that your wife (Pointing to drawing).

T It's a picture yes, it's a picture of my wife. It was done by one of my children.

P2 Did you leave your rifle loaded?

T Well, we were worried you know, I always used to keep my rifle loaded, my wife was always telling me about it, but you never knew when there was trouble, you know, and there was a lot of trouble in the early days out near Parramatta.

P3 Were you once a convict?

T Yes, I was a convict. I was a ticket of leave man. I spent seven years a convict.

P3 So did you bring that home from the convict.....

(points to picture of ball and chain).

T Well yes, that was the ball they actually had around my leg....But I suppose the colony didn't do very well, people were starving. I suppose everyone had to go back to England in the end did they?

Ps No, No.

T What happened?

P2 The colony grew.

P4 It grew.

T It grew? It couldn't have grown.

P5 And land, and stuff like that.

T You couldn't grow anything near Sydney, it was hopeless!

P5 They moved on.

T Did they? Where did they go.

P5 To Bathurst.

P2 To a place called Bathurst.

T Named after Lord Bathurst was it? Where was Bathurst, was that near Parramatta was it?

Ps No, no.

P2 You had to go over these giant mountains.

T There is no way; no one could get over those mountains they were thick, they were just thick forest.

P5 They did!

T They went over there.

P5 Yes.

T Are you telling me that the colony did succeed.

Ps Yes, yes, of course.

T Did it manage to grow its own food? Because we had to bring

food from England.

P6 They moved in, it's now the biggest town in Australia.

T Sydney.

Ps Yep.

T Oh when I was there, there were only a few people around the tank stream. I thought they were all going to go back to Eng.....

P7 Hundreds!

T Hundreds, are there a hundred people in Sydney now?

P5 More!

T How many.

P5 Millions, millions - lots.

P7 Big tall buildings.

T Big tall buildings?

P7 Sky-scrapers.

T You mean made out of mud and wattle and.....

Ps No, no.

P3 Made out of bricks.

P4 And metal - and windows - an, an.

T Oh this is too much for me I think I had better go back to sleep I don't know.....

P2 Go back to sleep Mr. Johnson.

(Teacher comes out of role, takes off coat).

T (out of role) Well that Mr. Johnson, tell me about what Mr. Johnson knew.

P5 Nothing! (laughter) He was crazy.

T You tell me about what he knew.

P5 Nothing!

P2 He knew about those things (points to pictures) and he said he did, he did.....

P4 He thought it strange that....

P3 And his wife...

T Yes.

P3 Um, one of the paintings was done by his youngest kid.

MISSING TAPE NO: 13.39

Teacher and pupils in role as members of neighbourhood watch group)

P1 She might have a little brother and she is sort of neglected, and he's sort of spoilt and everything and they don't really, like they give him everything.

T. So you feel that because she has got a younger brother that Kate might feel neglected and no one cares for her, that her parents don't care for her.

P2 She's got dark hair.

T She's got dark hair?

Ps Light brown, brown.

P2 Oh light brown hair.

T Light brown hair, yes.

P1 It might not be her hair it might be her fathers as someones said and also that flower, I think that flower tells us she might, she was either kind, and giving it to her teacher or someone else was kind and giving it to her.

T. (out of role) I'm going to change the drama a bit now, what I'm going to do, is I'm going to imagine that we are all class members, right?

of Kate's class in Austinvale....

T (in role as class member) You know that Kate's away and it doesn't surprise me, does it surprise you, cause you know the sort of things that happened to her.

P1 She was always pretty depressed.

T Yes, I noticed that, sometimes you would see her moping to school dragging her feet along the pavement.

P3 In the photo, it says, the father is playing with her little brother and her little brother is sort of getting spoilt and she is being left out.

T Did she, say that?, did she say that she felt she was being left out?

Ps Yes.

P4 Yes when I, no one plays with her at school.....um well just before I was leaving her mum and dad started fighting, then her mum walked out and started walking down the street.

T Well, I didn't know that, I didn't know they had problems at home did they?

Ps Yes.

T. Oh dear could.....

P1 She always used to hear her parents fighting.....

T Oh that's awful isn't it, it must be awful that age to have her parents fighting, sorry,

P5 An we did go to her birthday party, her dad was just in the lounge room, he was reading the papers and he was drinking and smoking.

T Really, no wonder she doesn't sound too happy at school.

STRAWBERRY FIELDS NURSING HOME 2050 AD

TAPE NO. 42:37

T (In role as journalist) For the 150th Anniversary of the Womens Weekly I would like to interview some of you elderly people. I'm very interested to know what life was like in 1985, when you were about 10 or 11. Now I realise most of you are about 75 years old and in this year of 2050 things have changed.....Put yourself back in that time please. Now I'd like one or two of you, people who have active memories to come and share with our listeners your recollections of the past.

T (in role) Ladies and gentlemen we have with us Mr. Connors, who has kindly agreed to help us with our investigations of life back in that time of 1985. I wonder if you have any questions to pose to him.

P1 (In role as citizen of 2050 AD) Mr. Connors, what sort of clothes did you wear in those days. Like say we are wearing plastic and all these new space age things, they always stretch to fit the way we grow. What sort of things did you wear?

P2 (In role as aged member of Nursing Home) We used to wear clothes which were uncomfortable but yet looked nice, and were fashionable but most of them didn't feel comfortable.

T Anyone else?

P3 What hairdos did you have those days?

P2 Pretty simple hairdos, we usually kept our hair on.

Ps (Laughter)

P2 Actually we even got to choose what we wanted and sometimes we thought it a privilege if we got coloured, but we were laughed at.

P4 What sort of food did you have?

P2 Oh we had real butchers and healthy, no plastic food but at that time food was starting to get artificial, starting to get flavourings like now. This may come as a surprise but there was no plastic or metal in the food.

P1 Mr. Connors, what about transport? How did you get to school, like today we have teleport. Teleport you just need to press a button and zap! you are there.

P2 Oh very primitive but healthy wise, we used to walk!

Ps Oh! (exclamations of surprise)

P5 You used feet?

Ps God - shocking, how ancient.

P6 Ah Mr. Connors, ah what were the teachers like in 1985.

P2 Actually believe it or not, our teachers were humans.

P6 They weren't computers!

P2 No, they were humans.

P3 What.

P2 They had their own feelings I guess. Really they were better use than computers.

P7 What kinds of sport did you play.

P2 We played sports which weren't on the screen, we played sports which were on big fields, usually like a game called Rugby which was throwing this heavy ball around, eggshaped, or we used to kick a sphere or hit a hard ball with a bat, that was cricket.

P8 How do you play cricket?

P2 Oh, cricket, actually that used to be a favourite of mine. Cricket used to be played with some sticks at one end and someone to throw

a ball at the other end.

P9 What were the cars like in those days.

P2 The cars, the cars actually needed roads.

P1 They had wheels?

P4 How primitive.

P2 Actually they didn't fly at all - (inaudible) and pollution which caused a bad situation. They were fairly boxy looking yet you didn't have to lie down in them for the seats.

P10 And what did you do after school.

P2 After school, we usually went home, we didn't go into the city to play actually, we actually went home sometime to do a thing called homework.

P11 What kind of entertainment did you do?

P2 Entertainment, oh we went to things like theatres, we saw movies. It wasn't projected into your head. You had to see them and you used to pay.

P4 Oh that would be more fun!

P12 What type of houses did you have in those days.

P2 Our houses were on the ground on the earth, some were even on the ground.

P12 What were they made of?

P2 They weren't made of glass, they were made of brick, very weak, but still.....

P12 That was primitive.

P2 Yes.

P3 What type of money did you have then?

P2 There wasn't any plastic money then. In those days we had

things called hard round shapes, flat smooth and paper. But they soon went.

P12 So you didn't have space credits.

P2 No, not till fifteen years after.

P13 What sort of things did you put on your face?

P2 We had this thing called lipstick, we had, instant make up, some people had eyeshadow, an some people even didn't cover all their skin.

P6 Mr. Connors, how did you do your shopping in those days?

P2 Those days you had to do it by foot, you just can't buy from the range you had to go up yourself, but they were starting to invent home deliveries, which has been taken over by our form these days, yes?

P14 What type of work did you do at school.

P2 We did work like maths, we just didn't do sport like these days, we even had to write on paper.

Ps Paper oh - primitive.

T I was going to say, what happened to the paper?

P2 Oh actually, when the trees ran out, as you know, fifty years ago, the paper trees went out the same time, I think paper came from trees.

T Yes, I believe it did.

P2 (Inaudible) yes, all dry grass and.....

P14 When you had homework, what sort of relaxing did you do?

P2 Oh, sometimes instead of going to a cinema as I told you about we even had home video where you could buy your home video or we used to watch T.V. although I didn't really like it that much.

P6 What was, what is T.V.?

P2 It was this box that had a screen, it's not like your projected into your head like these days, uhm, and you used to watch it, it was a screen which showed all sorts of things.

P1 Where did you go for your holidays, Pluto or Mars?

P2 No, we stayed on Earth.

P6 Rather boring wouldn't it be?

P2 Yes, actually it was interesting, the trees the beaches. The seas were even.....

(Tape runs out).

PROJECT ARK TAPE NO: 96.48

[Experts (pupils in role) discuss cost of reconstruction of Ark with project administrator (teacher in role)]

P.1 [In role] How much will all the frames and the outside and the walls cost?

T. [In role] Ah, you'll be talking about the hull, the keel.

P.2 The outside.

T. And the ribs, up, I know it looks like a bit like a turtle, is that it from the top down? Is that what you want to know?

P.2 Yes, right around it.

P.3 Inside and everything.

T. Well, it's a big boat, so the ribs go down the side. It's not been decided where the big door goes, my best guess would be there.

Some people say here some people say there, but generally speaking it will be very expensive.

P.1 How much will it cost though? You are only telling us that it will be expensive.

T. Right, well...

P.3 Yes, how much

P.1 You have to know how much

{it will cost

T. [I've got a note here, from someone. Excuse me, there's quite a good design here.

P.1 We don't want pictures all we want to know is how much the woods going to cost.

T. Wood! Oh I'm sorry.

P.1 Well, if you're not quite sure we'll tell you the facts and figures.

T. Somebody have a pen, could I borrow one of your pens.

P.1 Well, about approximately...the answer is \$300,000 dollars.

T. Zero, zero, zero decimal point, 300,000, oh I'm sorry thats, 300 million.

P.3 Cross out the noughts.

T. No no, thats \$300,000, that's good.

T. Now that's computed on how much it costs per metre.

P.2 Yes.

T. How much was that

P.2 \$1.50.

T. A dollar fifty per cubit, per cubit, right, and that's supposed to cover uh uh.

(paper shuffled)

P.4 Shouldn't you have that all set out neat and you should have it, all the bits should be together, not just scattered everywhere.

T. Well, it's no trouble, well it's all here, it's a dollar fifty per cubit, does that include the deck?

P.2 Yes, the whole boat right around the boat,

T. Right.

P.3 The inside, the whole boat.

PROJECT ARK TAPE NO: 97.78)

(In-role Drama)

P.1 (In role as zoologist) Excuse me, where are you going to get all the animals?

P.2 And what is the cost of all the animals.

T. (in role as administrator) Well there are those animals that can be found in the bush, you know, donkeys and feral pigs and cats and so. My brother-in-law for instance said he would like
[to lend..

P.1 [Yes, but where are you going to get them...?

T. My brother-in-law and I have a cat too, male and female so that will be five for the cats, but for the big, big game.... well as you can see we've,
[got the roof and

P.1 [but we don't want,

T. [all the the...

P.1 We don't want that Mr. Roland. We want where you are going to get them, not where you are going to put them.

T. Yes, the cages will be big and some will be small...

P.1 Look, we're the zoological experts we might as well tell you!

T. Uh yes.

P.1 The cost is going to be approximately \$20,000 for most of the animals.

P.2 And you can get some of the animals from zoos and neighbours.

P.3 And from friends that you have.

P.1 Friends around the world in other words.

T. You mean like...

P.1 {friends that you've got

T. {other people that you know.

P.2 Yes.

T. Didn't you go on that safari to Africa or was it South America?

P.4 Africa, it was in Africa.

T. Then you must have some contacts there, do you recall, do you think there would be any animals we could get from them?

P.4 Yes, because my friends got a sort of safari thing. Where he keeps some animals we might be able to get some from him.

P.5 I've also been to Mexico.

T. You've been to Mexico?

P.5 {Yes, I haven't got many friends there.

T. { so you reckon we can...}jaguars

P.5 Cheetahs

T. Cheetahs, yes and llamas and

P.6 Mountain lions, yes.

T. Armadillos, right

P.1 Right

T. Can you prepare something for me 'cause I need a piece of paper

P.1 Right O.K.

MACHINELAND 1 TAPE NO: 21:16

(In-role Drama)

P. We didn't have a pipe before.

P. But this pipe could lead to...

T. That's right that was the original thing if you give them the machine they will give you land, - sorry yes

P. The pipe could, we could break the pipe and all the water could come into Handi land.

P. But then there will be a flood!

T. Well then there might be a flood, that's true.

Ps (Inaudible)

T. I don't think these people are happy with the solutions you are coming up with, they don't look as though they are happy with it.

P. Well, why don't we try and find out what their answer is now?

T. But could you do what they have asked which is build a windmill to dig down and....

P. Yes

...pump the water out of the ground.

P. We need the machines to get down there.

P. We've still got some machines.

P. They don't want machines!

P. (I know but to pump the water

T. (Now it is the machine the windmill but they say that it is alright as long as it doesn't pollute...as long as it doesn't make smoke and dirt. Is that right...can you do that?

Ps Yes

T. Can you build the windmill?

Ps Yes

P. And on the other hand what, what are they going to give us?

T. Right, that's a good point. And on the other hand what are you going to give them?

Ps The land.

P. How much?

T. Well that's what they've offered.

P. But how much?

P. We Shane, every single bit.

P. We'll live together.

P. All together.

P. Say if we, bring machines.

P. No, no.

P. You, agreed that you are not going to bring machines.

P. But how are we going to build the windmill?

T. We've already agreed and that's sticking to a promise.

P. How we going to build the windmill?

P. Without machines.

T. Hammers and nails that was agreed.

P. You will have to help us.

P. Well a Professor Curley and Professor Peter and Professor me, we can build it.

T. With help, you've got a lot of people willing to help.

P. But it will take too long if we have to use them.

MACHINELAND 2 TAPE NO: 18:25

P. Knock, knock, knock, knock.

P. Excuse me we are from Machineland and we need help, can we have everyone to see please.

P. (Shouting) Everybody come, there are people from machineland visiting.

P. We hope we have'nt annoyed you in any way or disrupted you from all your work. But our people, everything has gone mad, everything! We don't know what to do, they have probably still fled, uhm, they're probably still running from the monster!

P. Monster?

P. What monster?

P. You see a machine is loose.

P. A pollution monster.

P. What's a pollution?

P. What's a pollution?

P. It comes from machines.

P. Yes.

P. What are machines?

P. Yes

P. What are machines?

P. Machines, I think there should be more education around here don't you?

P. What's machines?

P. Machines are big, oh. oh it's hard to explain.

P. Machines are made out of steel.

P. Oh not them things we ran away from.

Ps Oh yeah no, no you can't stay.

P. We will be killed too, and I think you'll feel guilty for the rest of your life.

P. Well there is only one thing we will have to stay at the edge of your country.

P. Oh no.

P. [It's no use, we will have to come back.

P. [Or, we could have another meeting with all our people and let them decide.

P. If they are still alive!

P. (sighs) do you agree.

P. Uh hum.

P. No.

P. Oh well, just one meeting, one meeting.

Ps (Hubbub)

P. Stay at the bottom of the mountain for one night and we'll have a think.

P. Yes, we'll leave for our country tomorrow morning and we will bring back all our villagers - there's not much, all the rest have been killed.

P. Yes from all the pollution.

P. There is only about ten left.

P. OK, we had better be leaving now.

P. Thank you for your kindness.

P. Come on let's go and get...

T. OK, can we just stop there and come and talk about it for a minute.

MIRNI DOM (1) Tape No:21:16

Drama in Action

T.[in role] No but it is that she can't go against the town ideals and they are that she is to put others before herself. She just can't go and do her own thing.

P1 Why shouldn't she?

P2 'cause if she likes them it doesn't mean that you have to like them. You can just pay no attention to them, cause if she likes them there are her paintings.

Ps yeah, (inaudible). That's her thing.

P3 [She painted them if she likes them she can keep them.

T [You're saying the painting should be er....

P2 She could keep them at her own house and you could just pay no attention to her paintings - um, you might well like the ones you say she has to paint and everything. But she could just leave hers at home and admire them herself.

T. You're saying that painting should be a private thing?

P3 No, no (inaudible).

T. What was this, sorry?

P2 Well if you don't like them why do you want to have them outside. Its not selfish, because you don't like them.

T. She's not using her talents the way we want her to.

P5 [Um, well her talents -

T. [It's not that we don't like them we just say they're unacceptable.

P2 Her talents, like you just said then, her talents are not what you like then, because her talents are her own talents and they don't

have to be what you like.

P6 Yeh, cause she owns them herself.

P3 and there isn't any law to say you have to like everything she does, and there's no law um - saying you have to like them.

MIRNI DOM TAPE NO :43.14

(Drama in Action)

P1.[in role] She's using her imagination!

T. [in role] You brought this up before. This young lady brought imagination up before. Now what relevance has that got to painting? I can't see it.

P. Because she's using imagination to draw the pictures, so she might think they look good.

T. She should paint what she sees, you don't need imagination to paint what you see.

P. [Well you can imagine why not ...

P. {You may see, it's just like you may want to paint a picture of a book, and you can imagine and you see this book and you think you can, like add parts to it and you can imagine what you can add to it, and draw and paint that!

T. Well that's alright, books are OK as long as everyone can tell its a book.

P. No, just say one person thinks its a purse or something and another person thinks its something else ,you're still all entitled to think its something different.

T. Isn't that too confusing.

Ps . No! No not at all!

P. It doesn't change anything.

P. It doesn't mean you are not equal.

P. But uh, like your just changing it so that she can enjoy it and you can enjoy it as well.

T. We're supposed to enjoy her her....

P. No, you've got a free choice.

P. You don't have to enjoy these paintings!

APPENDIX SIX

PROGRAM FOR WORD ANALYSIS

This research would not have been possible without the generous assistance of Graham Little of Canberra C.A.E. and Les Farnell of Sydney University.

Instructions for Version One, Roget : (November 1985)

1. This program is invoked by entering ROGET when the MSDOS prompt appears. It possesses the following features:

- (A) The ability to maintain one or more lexicons on disk, which are indexes providing the classes of Roget's Thesaurus to which a given word belongs.
- (B) The ability to accept a series of words, and identify their class using a selected lexicon.
- (C) The ability to tabulate the results in various ways, either on the screen or on the printer.

For the purpose of analysis there are three levels of description. At the lowest level the 1000 classes of Roget's Thesaurus are used. These are collected into a middle level of 39 classes. Finally these 39 are collected into a top level which consists of 9 classes, supplemented by a "Not in lexicon" class.

Since this program is concerned with words, the following conventions concerning the entry of character strings into the program should be noted.

- (A) Upper- and lower- case letters are always regarded as identical,

and internally the program only uses upper- case. This applies to program commands as well as to words.

(B) Words are entered when the carriage return key is pressed

Generally speaking spaces should be avoided, particularly at the beginning of a word.

(C) When a blank is referred to in the instructions below, this means an empty string produced by pressing only the carriage return key.

It does not mean a string of spaces.

2. Disk Files Required

Before starting, it is necessary to ensure that certain files are available to the program. These files are:

(A) ROGET.CNF

This file is used to configure the system. It provides machine-dependent information (escape codes for screen/printer), and defines the lexicons available. It may be created using any text-editor.

The format is defined in section 3.

(B) ROGET.HED

This file is a standard part of the system, and contains the Head Words used to define the classes of Roget's Thesaurus.

(C) The files containing the lexicons themselves. For convenience in fitting them onto disks, each lexicon is held in three files, which share a common name, but have different types, namely .SHT (SHorT for words up to nine characters), .LNG (LoNG words of ten or more characters) and .NDX (extended INDeXing). With the present version

of the program, these files all have to be on the same disk, but this can easily be changed should increased size cause problems at some future date. Note that only one lexicon is actually used by the program at any given time.

3. System Configuration

This section defines the contents of the text-file ROGET.CNF.

(A) Line 1 contains a series of integers to define the escape sequence which initiates underlining on the screen. The first integer gives the number of characters, and each successive number defines one character by giving its ordinal number within the character set.

Example: using the Apricot screen driver, the sequence ESC 'O' is required. This is coded by the line 2 27 48,

ie. two characters, ASCII number 27 (Escape) and number 48 (Zero).

(B) Lines 2 to 4 are coded in the same way, to define (in sequence) screen underline off; printer underline on; printer underline off.

(C) Line 5 contains an integer, from 1 to 5, which is the number of Lexicons to be made available to the program. This must be at least one.

(D) Lines 6 to 10 each contain one filename for a lexicon.

Example: if lines 5 and 6 are respectively 1, ROGET, and lines 7 to 10 are omitted, then the lexicon in the files ROGET.SHT, ROGET.LNG, ROGET.NDX is to be used.

4. Main Menu

The program starts by displaying the menu of options. Each option is selected by entering a single- (or in the case of "Print" and "Display",

double-) letter command. The letter(s) for each command are highlighted

on the screen. The commands are as follows:

(A) Control of lexicon:

Use; List; Enter Words; Remove Words;

(B) Analyse a text:

Initialise; Start;

(C) Show results of analysis:

Print Counts; Print Words; Print Detail;

(D) Other:

Quit.

This menu appears whenever any illegal key (e.g. space bar, carriage return) is pressed at a point when the program expects a command. The menu also provides three items of information:

(A) The free space available with which to carry out an analysis.

(B) The name of the lexicon currently in use.

(C) The title to be used on printouts.

This third item will be requested on starting, since an initialisation of analysis is part of the start-up procedure.

5. Use lexicon

This command causes the program to request the name of a lexicon to use. If a valid name (as supplied by the configuration file) is given, then the old lexicon is closed and the new one made available. Note that at the start the first lexicon defined in the configuration file is available by default, without any action on the part of the user.

6. List lexicon

This command causes all or part of the selected lexicon to be listed on the screen in alphabetical order. The program first requests a word which will be the starting point for listing (if it exists in the lexicon: otherwise that word which would precede it alphabetically is used). Note that since the lexicon is divided into long and short words, the program lists only words in one of these categories. (Which one is selected by the length of the word entered.) Two special codes are provided, namely -L and -S to denote the absolute beginning of the long and short index files. The list includes each word and the class(es) within Roget's Thesaurus to which it belongs. Every twenty words (i.e. one screenful) the program pauses so that the list can be examined. At this point you will be asked if you wish to continue the listing, and you should reply Y or N.

7. Enter words into lexicon

This command allows new words to be entered into the lexicon currently selected. These words are entered in batches, all belonging to the same class within Roget's Thesaurus. Thus the program responds by requesting a class number, in the range 1 to 1000. If an illegal or blank entry is made, control returns to the main menu.

NB. Positive numbers greater than 1000 will not be considered illegal. Negative numbers, or entries which inadvertently contain characters such as letters or punctuation marks, will be considered illegal. The program then requests the words within the class. Note that very little

checking can be performed by the program on the validity of the words. Thus typographical errors cannot be detected; repetitions of a word will not be detected (multiple entries will be produced in the index). However the validity of the characters used is checked. The only valid characters are upper- and lower- case letters, space and hyphen. All other characters will be converted into dollar signs. Thus if you inadvertently enter a class number when a word is expected, this will be completely changed to dollar signs, which has the effect of placing the entry right at the beginning of the file alphabetically. This makes the error easy to correct. When the last word of a group has been entered, a blank entry is made. This causes the program to request another class, as described above.

IMPORTANT NOTE. The lexicon is always kept in an "open" state until either a Quit command or a valid Use lexicon command is issued. This means that the records physically recorded on the disk are not necessarily up-to-date, because some records may be held in memory by the program and/or the operating system until the files are closed. (This improves the efficiency of access considerably.) Therefore if the program terminates abnormally, e.g. because of a power failure, or a fault which causes the program to "hang" or "abort", the lexicon files must be considered corrupt, IF a word has been entered. (If the files have only been read from during the execution of an analysis, this remark does not apply.) Thus it is essential to maintain a second copy of the lexicon so that the system can be restored to its earlier state.

8. Remove words from lexicon

If a word has been incorrectly entered, it may be removed using this command. The program requests the word to remove, and responds with a list of the classes to which this word is assigned in the index. You are then required to select one of these classes, or to enter a zero (which signals that you have changed your mind, and nothing is to be removed). This applies even if there is only one entry: the program does not automatically delete the word.

When the last word has been removed, enter a blank word to return to the main menu.

Note: when a word is deleted, the space it was occupying within the file becomes unusable. (Except that if there is only one class assigned, the space will generally, but not always, remain available.) This means that frequent deletion can cause a considerable waste of disk space. It should be straightforward to reclaim this space by writing a program to logically pack the files. However this could operationally take over one hour for a lexicon of reasonable size, so this is not a desirable option.

9. Initialise analysis

This command has several functions, all concerned with preparing the program to perform an analysis of a text. Since it is invoked automatically on start-up, it is only necessary to employ it if more than one text is to be analysed in one session.

The command reclaims all memory used by the previous analysis, and sets all word-counts to zero. It then requests a title which will appear as identification on printouts. This may be up to 30 characters long.

10. Start analysis

This command allows words from the text to be analysed to be entered. The program will sort them out according to the format in which they are entered, and thus prepare tables for the Print/Display routines. The formats are as follows.

(A) Common noun used as such.

This is entered as is.

Example: "He got a good estate by merchandise."

Enter "estate" (without quotes!).

The program will respond with all the classes to which this word is assigned. You are then required to select a class. To aid the decision the program also prints out the head words describing the class, at all three levels.

It may be that the word has multiple meanings, and the desired one is not present in the lexicon. In this case you should enter zero. This causes the program to ask you to assign the word to a class. If you do this, the new meaning will be added to the lexicon. If you respond with another zero, the word will be omitted altogether from the analysis.

It may also be that the word is not present in the lexicon at all. In this case the program will ask whether you have made a typographical error. Respond Y or N. If it is not an error, the program will request a class to which the word will be assigned.

If you give a class number, then the word will be added to the lexicon.

If you enter zero, then the word will not be added, and will appear in

the category "Not in lexicon" when the results are printed.

NOTE: (1) the warning regarding adding words to the lexicon
(Section 7) also applies here.

(2) These comments regarding the presence of the word in the
lexicon are also applicable to sections (B) to (D) below.

(B) Pronoun referring to common noun.

The noun referred to is entered, preceded by an asterisk.

Example: "I read a book. It was very long."

Enter "*book".

(C) Common noun used in a figurative way.

The noun is preceded a hash.

Example: "This is a matter of some delicacy."

Enter "*delicacy."

Note that may be difficult to draw the line between "live" and "dead" metaphor. Thus some words have become established as having multiple meanings, and are entered in two classes of the lexicon, the original metaphor having been forgotten or become a cliché. In the example given, "delicacy" appears in class 329 (structure of matter), but is applied to a mental process. However in mathematics at least this use is so well established that it should no longer be regarded as figurative.

(D) Common noun used as symbol.

The noun is preceded by an exclamation mark.

Example: "You start at the three" (an instruction in describing a mathematical algorithm).

Enter "!three".

The word is being used to refer the actual symbol 3 on the blackboard not to the number concept "three".

(E) Proper names of persons.

The name is entered preceded by a plus sign. The signs *,*,! described above may come second.

Example: "His name was John. John went to the window. He looked out.

Enter "+John", "+John", "+*John".

Words in this category of course will never be in the lexicon.

Sometimes the referent of a pronoun will not be explicitly stated within the text.

Example: teacher asks the class, "Do you have any questions?". This can conveniently be entered as "+*?class", however the use of the question mark is not mandated by the program.

(F) Proper names of things.

The name is entered preceded by a minus sign. The signs *,*,! described above may come second.

Example: "I was born in the city of Sydney. Sydney is in the east of Australia. It is a beautiful city.:

Enter "-!Sydney", "-Sydney", "-*Sydney".

Pronouns with an unspecified referent can be entered in this class using the "?" convention described in section E.

(G) Impersonal It.

Enter the special code ".I", eg. in "It's raining."

(H) Phrasal It.

Enter the special code ".P", eg. in "That's a very good answer.", referring back to an earlier statement. Note that "It" is used as a archetype of the class of pronouns that can function in this way.

The entry of words into the analysis is terminated when a blank line is entered. Note that this does not mean that the data disappears: further data can be entered by restarting the analysis. The data only disappears when the Initialise analysis instruction is used. This means that you can temporarily exit from the analysis mode of operation in order to change the lexicon being searched.

11. Print and Display commands.

These commands cause the results of the analysis to be presented, either on the printer or on the screen. Three output formats are available, which are selected by the second letter of the command. These are described separately in the following sections. The information is the same in either case, except that in the case of the printer the identifying title is printed at the head of each set of output.

12. Count format

In this format two one-page listings are produced. The first is a raw count of the words entered into the analysis, the second provides the same data expressed as a percentage of the total number of words. In each case the main body of the table provides a breakdown of the counts of common nouns, vertically by class (at the middle level), and horizontal by word-length (number of letters). For each class a separate entry for pronouns is made, and a total for nouns of all lengths is given. Likewise for each word-length a total for all classes

is given. The rightmost column gives the total of nouns and pronouns in each class, leading to a grand total for all common nouns. Note that figurative uses and "noun as term or symbol" entries are not counted.

At the bottom of the page a briefer analysis is given for proper nouns, just giving the number of occurrences of noun, pronoun, figurative use, or noun as term. This small table also repeats the earlier totals for common nouns, as well as giving the incidence of figurative usage and term usage for these. The special uses of "It" and allied words have a separate entry. Finally a grand total of every word is given at the bottom right of the printout.

13. Word format.

In this format the actual words are listed by class (middle-level). Within each class the words are sorted by word-length. Each word is followed by the number of times it occurred, as Noun, as Pronoun, in Figurative use, or as a Term. Classes containing no words are not listed. For completeness, a list of proper nouns and "Its" is appended, which is however not sorted by length.

14. Detail format

In this format the actual are listed by class (this time at the lowest level), not by length. Otherwise the printout is identical to that described in section 13.

15. Quit command

This command terminates the program and closes all files

APPENDIX SEVEN

DOROTHY HEATHCOTE; THE MAKING OF HISTORY: EXTRACT FROM DAY 4

T Now listen lads, I know you've got plenty to do. I know you want your dinner hour, but whilst you get your dinners. Look I've got a contract to fulfill and I said this job would be finished by tomorrow.

We're running late. I know.

P I haven't seen the vicar.

T Where's the vicar's wife?

P Yeah where is she?

T Mrs. Jones, is your husband in today?

P Yes

T Do you think he could spare us a minute?

P Mmm.

T Could you go see? We've hit a bit of trouble.

T I don't know what he's going to say, and what's more you're going to have to do the talking. I'm just about fed up with it.

P I'm getting me dinner.

P Yeah! yeah!

P What do the workmen say.

P It's only a few minutes.

P Which one of you wants to see me?

P We all do.

P -yeh - (inaudible)

P We'll have to shift it, this rock.

P Yeh, the salt then.....

P It's rotten.

P What rock?

P Then it can stay there, that altars not getting moved.

P This church, it's very damp.

P You're here to repair the roof not to shift an altar.

P You don't want your roof fallin down through not well well have to move it under.

P The roof can fall down - that all the same.

T Now look here Sir. That roof can't fall down, in my contract I promised you I would free this Church of woodrot and wet rot.....

P [Without moving an altar

T [We have freed your Ch.....

T Well I agree there, now we've freed your Church of woodrot the timber up there is sound and I can trust my men to have done a good job, I mean most of them have been with me for 20 years.

P They why have.....

T The trouble is we have found wet rot.

P Then it'll just have to stay.

P Yeh an all your Church will be ruined, you want to keep your Church nice don't you?

P Let us move the altar and we'll put it in perfect order.

P Let you move the altar?

P Yeh

P Yeh

P You'll put it back in perfect order?

P Yes, yeah (inaudible) we'll put some.....

P We're only going to shift it Mister. That's all we want to do.

P An we'll put it back.

P How do you know the roof will fall? You don't, you're just guessing.

P Can't you see, look at the wood.

T We're not guessing, we've been working in Churches for twenty years, I've built my business up on a good reputation.

I'm telling you, in another twenty years, it may not affect you as vicar, you may have shifted, but these men I trust, and they say its too far gone to leave.

Now, all right, your roofs repaired but that's holding your roof up.

This is one of the big main arches.

P There is woodwork all over the building.

T (inaudible).

P You should have independent girders instead of those old pillars.

P I don't want girders in.

P Look much better, its more modern.

P The fact that we've been sent here.

P To repair the roof that's why I think you've been sent here.

P To repair your Church.

P No.

P Not to move my altar and to put girders where you want to put them.

T No well.....

P Well, if we don't move that altar you won't have a room.

P We will've just been wasting our time.

P Then what's up there?

T It's, that's OK up there and the girders we've had to put in we've disguised very well.

I've got some good stonemason here. I've got some good carvers in wood.

You can't tell your new angel from your old angel up there.

And in a few years when it's weathered it'll be dammed good....but.....
if your arch falls down, what you gonna do?

T This is our worry Sir, we're only to do a decent job.

P It be a waste of time.

P It's our living, we know what's wrong with this Church.

P And how do you then -

P (inaudible)....new side, there's holes around it.

T Do you have to consult anybody, is there anybody you can consult about it?

I promised this job would be finished by tomorrow.....

P And we'll have it.

Tready for Easter Sunday.

P Well you won't get this tooked apart and your rotten wood out and put back together by tomorrow.

T We will if we work overtime.

P An how much will you.....

T We got the timber outside on the lorry and everybody's behind me.

P Go on, yeh yeh.

P Take till Thursday to do that.

T Well we'll work through to Sunday - double time.

P If we don't start on the job now it'll take longer.

P Aye - an even.....

P We are even going to put a new pulpit in.

P I don't care what you say, that altar's not moving.

P There will be wood worm in it.

T Well look Sir, listen to some reason, we only want to do best. You wanted your Church keeping, I, I suppose it's very old. We said we'd do our best to keep it for you.

We're just warning you.

Now could you get.....

What do you think Ladies.

P We think it should be taken apart and then the wet rot taken out then put back together.

T Now there you are.

P That's what they think.

P Yeah - an - yeh (group agreement).

P And that's what you think, but I don't think the same.

P There are more of us than there are of you, why can't we take it to bits.

T Now, now. Don't let's be rude.

P In a couple of years.....

T See if you can persuade him. Look.

P In a couple of years it will all rot up and the beams will crack and the Church roof will fall down.

P Most of them ladies are members of the congregation, it's up to them as much as you.

T I don't like to mention it Vicar, but if that arch gives way during a

service.....

P I know what will happen - and I also know this altar is staying.

T It's up to you ladies, we can't do ought more, get your dinners lads,

P But trouble with.....

T Just get your dinners lads. Now go on, see what you can do.

I don't want your children crushing under the weight of this roof.

You realise this roof not only has wood where you can see it, it's got stone slates above.

P (inaudible)

T I don't know, even your wife doesn't know whose side she's on.

P We won't come to Church if that isn't moved.

P You'd have nobody here.

P You'd have to pray yourself.

P I'd still be a Church.

P You'd not put it back where it was.

P Look, if you want a Church you'd better.....let me decide because we are not going to wait all afternoon.

P Nope, not (inaudible).

P We've got other jobs to do as well as yours.

P How come (inaudible).....job.

P Well he can put it back.

P All right.

T Are, are you convinced to let us try?

P You can try, but if there's one thing wrong with that altar when it goes back.

P We'll make a new one.

P You'll be sorry you put it there.

T Well, all I can say here is I pay top prices, wait a minute lads be careful, I reckon I pay top prices for the best workmen.

You don't realise what a team of craftsmen you've got round here.

Now look Sir, we don't want any damage to happen to your old papers.

Would you mind moving the Sacred Chalice.

P Be quick.

T Now, my lads.

P Let him -

T Now, now lads, let him get get on with it after.

P Yeh, well we've got to get work done.

T Just, just give him time. It's his altar. Let's leave it at that.

Now don't touch it yet.

Ladies, what happens to these altar cloths, where do keep them, in the Vestry? Lads, lads, don't touch it, we don't want to touch any of his altar stuff.

Can the lady who looks after the altar cloth kindly move them. Our hands are not very clean.

P (inaudible work noise). Some trouble.....it's his own roof.

T I know we're going to have a job, but I mean, I don't want it said in twenty years time.

I did a Church and the whole thing falls down. That's my worry.

Appendix Eight

DRAMA SESSION ONE

MR. RIAK TAPE NO.03:47

(Teacher assumes role of a social worker)

(Pupils assume roles of Mr. Riak's neighbour, a detective and a social security officer. Rest of class in role as trainee social workers).

T Thank you for coming today. We are looking for clues in Mr. Riak's flat to help us solve the case of his disappearance. Is there anything around here in the flat that will give us a clue?

P1 There's a bag under there.

T Yes, it looks like some type of suitcase. Inspector Jones, would you like to open it? This might give us some idea what's going on.

P2 It's only a coat, and a hat and a photo and a letter in here.

T Let's see what's in the letter.

P2 Ah, he has to leave his flat. This is from Thomson Real Estate.

T Well that's useful information.

P2 I guess being so old, he was very upset at having to leave at his age.

P3 Imagine the poor man without a place to live.

T Mrs. Watson, do you know anything about this photograph?

P1 Yes, that was his wife. She died of a heart attack, she died about 8 years ago.

T Has he been here on his own?

P1 Yes he has.

T Has he been here a long time?

P1 Yes, for many years.

T Is there anything else in there that might indicate what's going on?

P2 There's a Collingwood hat.

P1 He usually wears that on cold days.

T Does he? What about the coat?

P1 He only wears it when it rains.

T Was that the only coat that he had?

P1 He had a better coat for going out, it was dark with buttons down the front and buttons on the sleeves too.

T I see.

P1 I think the last time I saw him, he was wearing that coat.

P2 Did he have any friends or relations that he could have gone to?

P1 Only a daughter in Bright.

P3 Wait on, I can remember an old man coming up to the desk, he looked pretty old, I gave him this form and he seemed like he couldn't understand it very well, as he just looked at it and then he walked out the door.

T Did he seem upset?

P3 Yes he did

T What does he look like?

P1 He's got grey hair, he's Greek, and a medium build.

T Did he eat well?

P1 I don't know

P2 Was he an alcoholic?

P1 No.

T Did he have any people visit him?

P1 A neighbour across the road did sometimes.

P2 Would any of the neighbours know where he has gone to?

P1 Well I don't think so. One of his best friends has gone on a holiday.

T Did he write anything on the form at the Social Security Office?

P3 Not really, he didn't understand it.

T Did he leave before you had a chance to help him?

P3 Yes, unfortunately he did.

T He might have wanted emergency housing.

P2 I think he was so upset, and not understanding the form wouldn't help.

P1 He likes to go down to the park sometimes to feed the pigeons.

P3 I wonder whether we should check there.

T That's an idea.

P1 Wouldn't he nearly freeze to death these cold nights? It would be awful to be in the park alone at night.

T Maybe he's a bit mixed up in the mind at the moment.

P1 He was getting forgetful, and very lonely.

T I thought he must have been.

P1 You know it must be sad for him, and I guess he remembers back when he had his wife.

T I imagine he's like a lot of old people, when they lose their partner and give up work, they feel they have no purpose in life.

P3 Maybe we should send out a search party.

T Yes. How long has he disappeared for?

P1 A bit over a week now.

T Yes, that's too long.

P2 It sounds like the man needs help.

T Was he receiving a pension Mr. Walker?

P3 Yes, I think he was. It will be on our records in the office.

P2 You could check your records for change of address.

P3 I will check up.

T That's a good idea.

P2 That means his cheque will come here next week. I hope he's here to collect it.

T Perhaps Mrs. Watson you could keep an eye out.

P1 Its really sad this has happened to Mr. Riak. I knew something was wrong.

T It certainly is.

P3 Would he have anything to keep him warm?

T I don't think so, only his coat perhaps.

P2 Do you think he meant to take these things in the bag? They are probably important to him.

T Yes, I would say so.

P3 He must have been really upset not to take his things.

T What did he do when he worked?

P1 He ran an orchard.

P2 Did he have any friends there?

P1 Not that I know of.

T He has retired now of course.

P3 Wouldn't it be hard on your own? He's got no one to talk to. By the sound of it, his own daughter didn't come to see him much.

T Mrs. Watson, do you know why he didn't see his daughter regularly?

P1 She liked him a lot when she was little. When she got married she moved to Bright. I don't think her husband gets on well with him.

T Well thank you for your help, we'll continue with our investigations and hopefully find Mr. Riak.

DRAMA SESSION TWO

MR. RIAK TAPE NO. 02:15

(Teacher in role as social worker)

(Pupils in role as social workers)

T Welcome social workers. The reason why we have called this meeting is to try and locate Mr. Riak. As you all know he has mysteriously disappeared, and we haven't a great deal to go on, but, I have found a few letters in his flat which might help us to piece little bits of his life together and try to explain why he has disappeared. Let's have a look, how about some of you read some of these letters, so we can possibly work out what has happened in his life. They may not help us at all, but possibly they may.

Might be best if each one reads out the letter they have and we'll see whether we can work out anything from it.

Jenny, what does your letter say?

P1 (reads out letter written by Mr. Riak's wife).

T Right, this was written in 1976, because as we remember, the neighbour said his wife had been dead for a few years. His wife apparently had a holiday in Greece and he has a brother Tony.

P2 At least he has some relatives.

T What's your letter Lora? Let's see whether that tells us anything.

P3 (Reads out letter from Social Security Department)

T That was in 1983, and it's a notice about an increase in his pension.

P4 That's almost over two years ago.

T What's your letter Disa?

P4 (Reads out letter from Thomson Real Estate regarding a rent increase).

T Almost a year ago.

P4 Wouldn't he have found it a bit of a battle to pay that when he was on the pension?

T Yes, he probably would have. The pension doesn't pay a great deal. Who else has a letter? What's your one Charisse?

P5 (Reads letter from Mr. Riak's daughter)

P7 Mr. Riak could have gone up to his daughter's house.

T So it sounds as if he had invitations from his daughter. We got the

impression he didn't see his daughter very much.

P6 It was in 1981.

P1 I thought his wife Margaret went down to visit.

P8 She went to Greence.

T What's the date on the letter?

P5 1981

T His wife died in the early 70's. This was their second child.

Teena, what's in your letter?

P7 (Reads a letter from Mr. Riak's brother in Greece).

P8 Does he have a dog now?

P6 No I think his dog died.

P3 I saw an old kennel behind the house.

T The neighbour didn't mention anything.

P3 There was also a lump of dirt I saw out the back. It could have been the dog's grave.

P2 I think the dog probably died.

P6 Mr. Riak might be with his brother because in the letter, it said coming soon, or something.

P9 I'll see you soon.

T It gives you the impression that maybe the brother has come out from Greece.

P6 That's one thing we can keep in mind.

T What's your letter Angie?

P9 (Reads letter from Mr. Riak's daughter)

P8 When was that sent?

P9 1/3/1984

P3 He has two letters from her.

P4 I think John must be the eldest child.

P2 No, Sue's the eldest.

T Yes, I think Sue's the eldest too.

P6 The letter gives you the impression that, um, George doesn't like Bill Riak.

P1 Yeah, he never sent any letters.

T Maria did mention that George has gone on a holiday with his parents, and to come to visit. Perhaps that is the situation.

P3 The neighbour we spoke to said that Mr. Riak and Maria's husband didn't get on very good.

T Let's see whether we can classify these letters.

P4 Could we get some more information from the people who live in the flats?

P9 We already spoke to the next door neighbour.

T This is a personal one from the daughter and here's another one from her. Here's another personal one from his brother Tony. This one is from his wife.

P2 Here's one from Thomson Real Estate.

P7 This one is from the Social Security Department.

T We can tell by these letters that he definitely has family, though his wife is not living now. It sounds like he has a caring daughter,

and a brother, who possibly might be coming out this year.

P8 I wonder when his wife died. Poor old fellow.

T I don't know.....

T (Out of role) We'll divide into groups now and work out our questions to ask the authorities.

The next section of the drama takes the form of telephone conversations. The teacher assumes the character role of various emergency service people and the children assume the character role of social workers.

T Hello, Sue Smith, Social Security Officer speaking, can I help you.

P3 Hello, I'm Lora Matthews, and I'm a Social Worker. I'm investigating the case of Mr. Riak, who has disappeared.

T How can I help you Madam?

P3 Have you had a Mr. Riak into your office, asking for assistance or advice?

T No, not that I know. We have a list of people who come into our office, I'll go and check. Won't be a minute.....

Are you there?

P3 Yes.

T I've checked, and there's no Mr. Riak. Could you give me a description of him please, and I'll jot that down, and pin that up on our notice board.

P3 He's a medium sized man, he has grey hair, he comes from Greece,

he's wearing dark brown trousers, and he's got a dark coat with buttons down the front and on the sleeves.

T Has he a very good command of the English language, or not so good?

P3 No, not really. Have you had any pension cheques returned or unclaimed?

T Well, first of all, I'll go and check to see whether he's on our computer list. Just a minute. Are you there?

P3 Yes I am.

T Yes, there is a Mr. Riak, in James Street, Collingwood. Is that his address?

P3 Yes it is.

T Right. Well we do have a person by that name and he's been receiving the pension for three years now and it's always been that same address. So as far as we're concerned he hasn't given any notification of change of address.

P3 Do you know any other people we could contact to help us with our investigations?

T Yes, I would suggest you try the police first of all, because I think with a case like this, when someone has disappeared, you need to let the police know immediately.

I also suggest that you contact old people's homes, emergency relief accommodation, because perhaps he's there. They might be able to help you. Well thank you madam, if I hear of anything, I

will certainly let you know.

Goodbye.

P3 Thank you for your help. Goodbye.

T Hello, Detective Jones speaking. Can I help you?

P10 Hello, this is Steven Barnes speaking. I'm a social worker trying to locate Mr. Riak who has disappeared and we don't know what's happened.

T I will check in my missing person's file. Mr. Riak, that's an unusual name. Hang on a minute. No, there's been no information about a Mr. Riak. Could you give me a description of him.

P10 Well he is of medium build, grey hair, long pants, dark coat, with buttons down the front. That's all that we know.

T I don't suppose you have any photographs?

P10 No, unfortunately not.

T Riak, that sounds as if it could be a different nationality.

P10 I think he's Greek.

T How did you work out he could be Greek?

P10 He's got a neighbour who said he was. We also did find a letter from his brother who lived in Greece.

T I suggest that what you do is bring in any letters you have found to the station and possibly we can work out something from these.

P10 Do you check up on parks and other community places for missing people.

T Well yes we do sometimes.

P10 No sign of some poor fellow looking lost or in need of help?

T No. Anyway Sir, thank you for ringing, I'll alert my men and get back to you if we have anymore information. Goodbye.

P10 Thank you and goodbye.

T Hello, this is Mrs. Webster speaking, the matron of the Old Peoples' Home. May I help you?

P9 Well yes, I'm Angie Jackson, a social worker. There's a man called Mr. Riak who is lost and I was wondering whether you know where he is.

T No, that name doesn't ring a bell at all. How long since he disappeared?

P9 About two weeks ago.

T You thought perhaps he might be here. Have you a description of him.

P9 He's got long pants, a dark coat with buttons down the front. It would be good if we could find him. We could put him in an old people's home because he doesn't seem to cook very good food and that.

T We'll certainly keep that in mind.

P9 He can't speak very good English as he's Greek.

T Possibly that's why the poor man is afraid to ask for help. He may not be able to speak English well enough to ask for help.

P9 Well do you know any other people we can contact?

T Yes, I would most certainly contact emergency accommodation,

because quite a few people who have nowhere to stay go there.

If I hear anything, I will let you know. Goodbye.

P9 Thank you, goodbye.

T Hello. June Walker speaking, emergency accommodation officer.

P11 I'm Deanne Star, a social worker. I wanted to know if there is a man that fits this description staying with you - grey hair, dark coat, by the name of Bill Riak.

T Let me see. That name, isn't it unusual. I will just check on my list. No we've had nobody by that name, although we have had a few people who could fit that description.

P11 I think he's Greek, as he has a Greek daughter and brother.

T You don't know the circumstances of why he is without a place to live, do you?

P11 He got a letter from the Real Estate Agent, and it said he would have to leave. I don't think he has enough money to go somewhere else.

T So the chances are, he might come to somewhere like this. I'll do investigations and ring you back.

P11 He might have been sleeping in a park for the last week. Do you have any other phone numbers of other emergency accommodation?

T Yes here are two. 218251. The other one is a church home that puts up people like this. The number is 254298.

P11 I do hope you can find him because we're worried he could die of cold or be in need of urgent help.

T Well I'll see what I can do for you. Goodbye.

P11 Thank you and goodbye.

DRAMA SESSION THREE (TAPE NO.00:14)

Teacher and children in role as social workers.

T Good morning social workers. We have a lead in the case of Mr. Riak. The police rang me this morning and said they have a report that Mr. Riak has been seen in the park area around Muddy Creek. So what I thought we'd do is to break into groups today and we'll do some searching to see whether we can find him. If we can't find him perhaps we can find some evidence of him being there. What I've done is draw a map of the park area around Muddy Creek and I have divided the area into 4 different parts and each group is to go to one part. Just have a look here. I've got Group 1 to go around the bridge area. You can see there's a scout hall there and he might even be staying in there. Group 2 is in the tree area in Hume Park at the top corner here. Group 3 is in the Martin Park area. There's quite a few trees, shrubs and things like that, so that's a possibility. Last of all Group 4 is in the huts area, which is very close to Muddy Creek. There's quite a few reeds in that area so he might be somewhere down there.

What I want you to do is to draw a map of what you find when you go to your area. After you have all finished your searches, we'll come back here, and have another meeting to work out what we've

found. Hopefully we'll have some positive evidence to help us with our search.

P1 Gee, I wish we could find the poor old man. It must be awful for him.

T Welcome back everyone. Let's see what you've found.

P2 When we went on our search we found a coat in amongst the reeds near Muddy Creek.

T You went to the bridge area with the scout's hall nearby. You found a coat?

P2 It's a dark coloured coat with buttons down the front and buttons on the sleeve.

T Good that's a start.

P3 Imagine him without his coat.

T That fits the description of his coat.

P4 He'd be pretty cold at night without it.

T Yes he would.

P5 These nights are so cold.

P6 What if it rained?

T He'd get soaked, was there anything else around there?

P2 No, not really - I would have stayed in the scouts hall if I was him, at least it's warmer in that.

T Who went with Group 2? Naomi did you find anything of interest?

P7 Yes - we found a hat hanging on a tree.

T What type of hat was it?

P7 It was a hat that matches a coat.

T Did it have matching buttons on it?

P7 No, but it was the same colour as the coat.

T I see.

P3 It would be hard for him without his hat. Do you remember the neighbour said he always wore it wherever he went?

T Yes I do.

P8 It would be cold on his head.

T Yes, some older people do wear hats, and they hate to be without one. Was there anything else in that area that might give us some clues?

P7 No not really. I wonder whether he's missing his hat?

T Let's go on to Group 3. Ben what did you find?

P9 We found a shoe around the reeds, and that's all.

T That's interesting.

P10 His feet must be blistered by now.

P5 I think his foot would be scratched or cut by now.

T Did the shoe look like it had been there long, or just left there overnight?

P9 A long time perhaps.

T Right.

P5 He must have been walking around for a while with one shoe on.

P1 The shoe was ripped.

T Do you think it looked like he had some type of accident?

P10 He might have fallen over a stick.

T Yes he could have.

P1 There was no lace in the shoe. What do you think happened to it?

T He might have used it to tie up something.

P10 I was upset to see blood on the shoe.

T There was blood! Was there much blood?

P11 A fair bit.

T Ah! That's no good.

P3 I hope he's not badly hurt.

T Who had Group 4?

P6 We found an old man laying down against a tree and we woke him up, but he seemed so frightened and couldn't understand what we were saying.

T I don't suppose he said his name?

P12 No

T That's a pity.

P6 He speaks with an accent.

P13 Did he look anything like Mr. Riak?

P6 He could be him, he was pretty old.

T We must alert the police.

P6 Let's hope the poor old fellow won't die in the cold.

P3 Did he have shoes?

P6 He only had one shoe.

T It sounds like it might be him.

P10 He seemed so lonely and sad. Do you think he might be hungry?

T I would say he most certainly is.

P6 He was quite weird. Do you think he might be mixed up in his mind?

T That is certainly a possibility. What I suggest we do is meet again at least we have something to go on. We must contact the police and let them know about this. We must see if we can find this man again and see whether it really is Mr. Riak. We'll call an end to this meeting and contact the police. Thank you for your help.

DRAMA LESSON FOUR (TAPE NO. 08:37)

The aim of the lesson is for the social workers to try to find out whether the old man in the park area is Mr. Riak and if it is him, to eventually persuade him to accept help. Teacher in role as Mr. Riak. Children in role as social workers.

T (Slumps in chair and holds head in hands).

P1 What's your name?

T What?

P2 What's your name? John, Gary, Bill?

T Bill....Bill is my name.....My other name Riak - Bill Riak.

P3 What have you been eating?

T Oh.....I've been getting bits from here and there.

P2 Have people given you any food?

- T Some gave me food left over from picnics and I got some from bins.
- P2 Was the food clean?
- T Most of it. It's better than nothing.
- P4 Can you walk with your sore foot?
- T I am very slowly but my foot hurts.
- P5 Do you have any money?
- T No. I don't think so.
- P6 Where did you sleep? Have you used the buildings in the park?
- T I've been changing places in the park. I found some huts but after I'd been there for a few nights, some people told me to get out.
- P1 Why didn't you ask for help?
- T I don't know.
- P7 What have you been doing?
- T I've just been wandering around and sleeping. I think I've been doing a lot of thinking.
- P1 I guess you've had plenty of time to think. What have you been thinking about?
- T A lot.
- P5 Why are you here?
- T It - um - it all started off when I got a letter from the Real Estate Agent, and after me being in that place for 25 years, they told me to just get out for no reason at all. I've been a good tenant, I've paid my rent, I've kept my flat clean - I still don't

know why they told me to get out.

P8 Your foot looks very sore. How did you cut it?

T Well what happened, I was walking around in the muddy dirt, and my shoes slipped off into the mud and I tried to get it and put it back on but it was no good, it just kept slipping off. I had no way of getting it clean when I was walking around I cut my foot on a bit of glass and I got blisters on my foot from just walking around.

P1 It looks like you have lost your shoes for a while now.

T I think about a week now. I couldn't remember where I lost it.

P9 It must have been very cold at night. How have you stayed warm?

T Its been really freezing. I was OK until I lost my coat but I haven't had anything for a few nights.

P5 Have you been here very long?

T I don't know, I think it seems a long time.

P3 Why didn't you go back. People would help you.

T I didn't know who to ask.

P10 Do you have any friends or relations in Melbourne?

T My wife died about 10 years ago.

P11 Have you any children?

T Yes I have one daughter, who I love dearly, but I don't get on with her husband.

P5 Do you have a brother?

T Yes I have a brother, but he lives in Greece.

P1 Does he ever come out to visit you?

T He said he might but I haven't heard anything for a long time.

P11 What about friends? They could help you.

T I have a few friends, but I don't like to be a nuisance.

P1 Mrs. Watson, your neighbour was very upset, and she would like to help you.

T She's a nice old dear.

P4 Do you have any grand-children?

T Yes I have three, I think, I don't see them very often.

P6 We are willing to help you. We have emergency accommodation until we find you a place to live.

T Where?

P6 Somewhere nearby. They have places in Collingwood.

T Mmmmm.

P5 How do you feel? Is your foot still hurting?

T A bit.

P1 It must be awful out here on your own. Wouldn't you like to come back and be with people?

T I don't know.

P7 Do you miss TV and your little flat?

T Yes.

P7 It must mean a lot to you.

T I loved my flat more than anything. All my good memories are there. My wife lived there, my daughter lived there. We were such a happy family.

P5 We might be able to get you back into the house.

T Could you really?

P1 We will sure try.

P12 Did you disappear just because of the letter or because of something else.

T Well the letter was really one reason why I disappeared. I don't seem to have anyone who really cares about me. When I got that letter, I just got so upset, I really didn't know what I was doing.

P13 I know how you feel when you have no-one to help.

P1 Yes it is lonely by yourself but we can help you.

P6 Is that why you disappeared so mysteriously?

T As I said I just got so upset I didn't know what I was doing. I couldn't think straight. I thought that I might get help but I didn't know who to get.

P7 Maybe we might be able to get you a house like your other one. Do you like your house because of the street or is it because of the house?

T Well I guess I do like the house because I have good memories there, but if I can't get back to that house, I would like another house somewhere in Collingwood, I like Collingwood.

P5 There's a house for sale along there and it looks a bit like yours. It's got a back yard.

T I can't afford to buy one, I could only rent one with low rates.

P13 We could pay the rates.

P5 Thomson Real Estate could look out for you.

T I don't know whether they would, they were the ones who made me

leave. I don't think they really care about me.

P1 Are there any other real estate agents around here?

P13 I think there's one.

T I haven't dealt with any other, but there probably would be others.

P9 Have you ever had a pet to keep you company?

T I had a little dog, but one day I was going to get the paper, I don't know why he did it, but little Brownie just ran across the road in front of a car. He was killed.

P5 Maybe I could get you another pet, just like Brownie.

T That would be good.

P7 Maybe we could get you a cat too.

T I don't know about two animals, I just would be happy with one.

P3 We could get someone to help you in the house. We could also arrange Meals on Wheels.

T That would be good. Sometimes I can't be bothered cooking.

P1 Have you any money at your flat?

T I don't think so. I might have some in the bank but I'm not sure.

P5 I know a lady who lives by herself and she would like to be your friend.

T How could she help?

P5 Her husband died and she is by herself.

T I think that's what I need. I need to meet people.

P5 Why don't you ring up your daughter and ask her to help?

T But I don't get on with her husband. I don't think he likes me.

P3 You could make the effort to get on with him.

T I guess I could try.

P1 She really loves you and would like to help.

T Does she?

Ps (Together) Yes of course.

T I don't know.

P5 She really misses you and is probably waiting for you to go down and visit her.

P1 Your grand-children could see you then.

T I guess I could see them.

P12 Your grand-children probably don't even know what you look like.

P14 You've done everything for your daughter when she was little and that's why she loves you so much.

T Thank you everyone. Perhaps I could go back and accept your help.
I could even ask my daughter for help.....

T (out of role) Well that's the end of the drama, did you enjoy it?

Ps Yes. I

APPENDIX NINE

STATISTICS

TABLE A

Significant value for sample sizes of 70 and 31 = 0.215

Probability levels for Percentage Comparisons ($p < 0.10$)

	MATTER	PERSON	MIND	SOCIETY	FIGURATIVE	NOT IN LEXICON
ALL:						
Non drama N = 70	68%	6.2%	20.8%	5%	0%	0%
	.01	NS	NS	0.1%	NS	NS
ALL:						
Drama N = 31	39.1%	3.6%	28.6%	25.1%	2.3%	1.0%
TEACHERS:						
Non drama N = 70	61%	14%	20%	5%	0%	0%
	.05	.10	NS	0.1	NS	NS
TEACHERS:						
Drama N = 31	30.4%	3.0%	29.3%	25.3%	1.6%	1.4%
PUPILS:						
Non drama N = 70	70%	4%	21%	5%	0%	0%
	.01	NS	NS	.01	NS	NS
PUPILS:						
Drama N = 31	38.9%	4.2%	28%	25%	2.9%	0.8%

To facilitate inspection of the percentage differences listed in Table A and to determine the statistical significance of these differences, use was made of the technique of nomographs (Oppenheim 1966: pp287-9).

The technique entails first finding from the chart a 'significant value' dependant upon the two sample sizes being compared and then, from a second or third chart, ascertaining whether the compared percentages reach or exceed the obtained value.

While it is recognised that nomographs 'are somewhat lacking in precision' (Oppenheim 1966: p288) and while it is understood that caution needs to be exercised with the comparisons at the extremes of the range, the technique was considered adequate for the purposes of analysis of the data in Table A, especially so in terms of its comprehensibility for the non statistically minded reader .

For the sample sizes of 70 and 31 reported in Table A, a significant value of 0.215 to be reached or exceeded was thus established using this technique

Accepting a probability level of 0.10 (10%) as being reasonable for the data, seven (7) statistically significant comparisons emerged from analysis of the data in the table. These can be summarised as follows:

i) for the category "Matter" all three comparisons (viz. non drama pupils versus drama pupils, non drama teachers versus drama teachers and the total sample of non drama subjects versus drama subjects) yielded statistically significant differences at beyond the .05 level. These were consistent for each comparison in that, in each case, proportionally more

utterances in this category were found for non drama than for drama subjects.

ii) for the category "Person" proportionally more utterances were made by non drama teachers than by drama teachers.

iii) for the category "Society" the three comparisons shown in Table A all yielded statistically significant differences at the .01 level and again the direction of the differences was consistent with the drama subjects making proportionally more utterances than non drama subjects.

The table also reveals that for the "Mind" category, while the percentage comparisons did not reach statistical significance at the accepted 0.10 criterion, there were differences which would not be seen as "insignificant" in a lay sense and which suggest, at very least, that the utterances of the drama sample are no less characterised by the cognitive elements that make up this category than are the utterances of the teachers and pupils of the non drama sample.